VOGUE

JANUARY



1953 Changes

New Systems in
Fashions, Fabrics
Food, Figures
Travel and Time

50 CENTS

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Beautiful Hair

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ENJOY BRECK HAIR AND SCALP TREATMENTS AT YOUR BEAUTY SHOP



The next time you visit your beauty shop, enjoy a Breck Hair and Scalp Treatment. If you have a dry or oily hair condition or dandruff, these treatments will be helpful. A Breck Hair and Scalp Treatment includes a relaxing massage with a Breck Hair Cream, a shampoo with one of the Three Breck Shampoos and a final, refreshing massage with a Breck Hair Lotion. Breck Hair and Scalp Treatments are especially helpful in conditioning your hair for a more effective permanent wave, hair coloring, or hair styling.

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SOUTHERN DELIGHT...

BONWIT TELLER



our resort dress

of imported Irish linen with a pleated chiffon bodice front.

Cruise white, beige, aqua, pink 10 to 16 by Nantucket Natural

At a wonderful price 39.95 mail orders accepted

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elegant new worsted bouclé, elegant fabric manipulation, white, black, navy

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san francisco

(prices higher in Canada because of duty)

Vogue
January, 1953

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Vol. 121, No. 1
Whole No. 1901



These are the hands that launched a

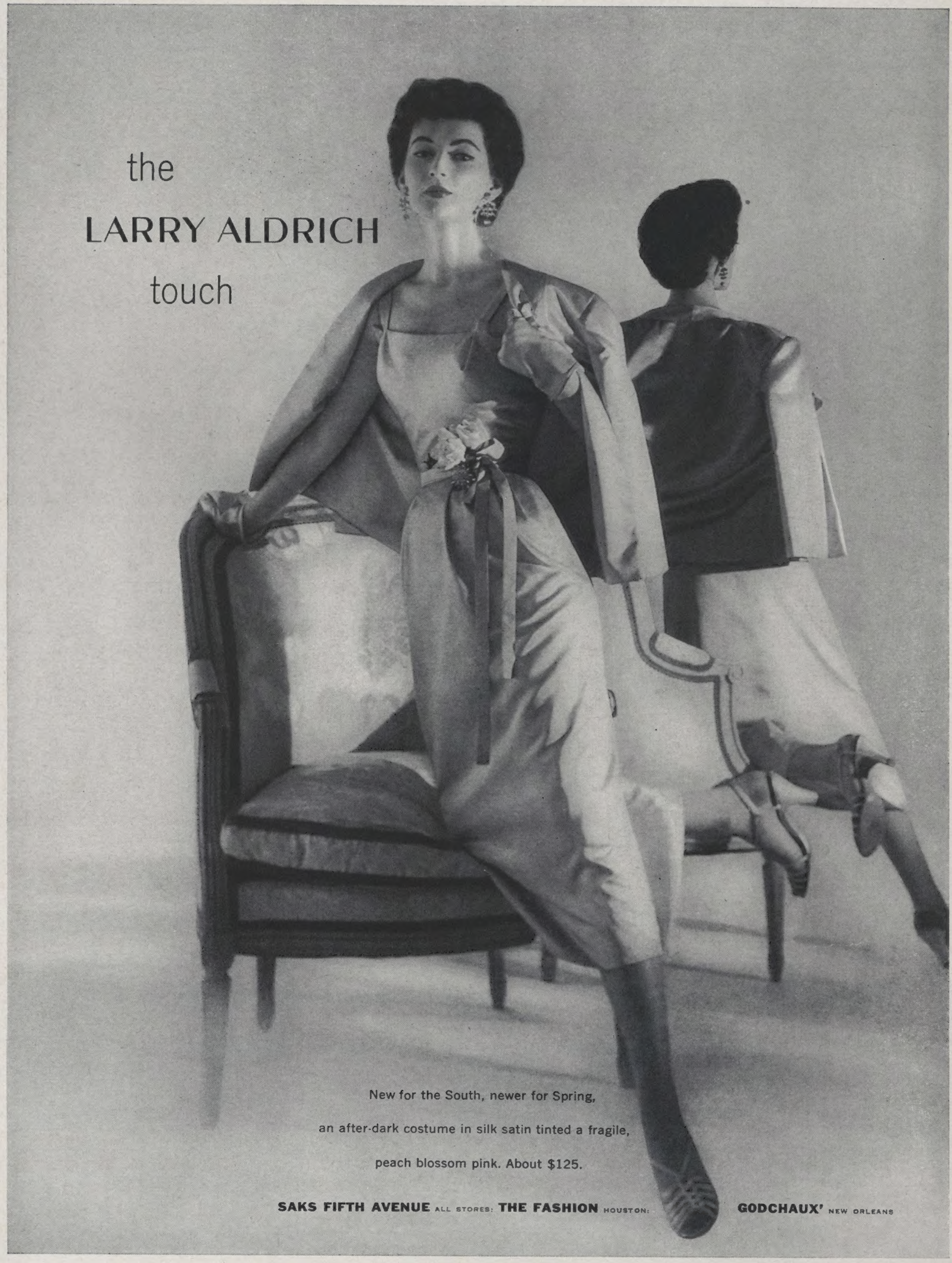
THOUSAND FAMOUS FACES

You know Dr. Erno Laszlo's wonderful work in the field of complexion beauty. You've seen it in countless famous faces. A short time ago his preparations and the Laszlo Institute services became available to all women by arrangement with Saks Fifth Avenue. And thousands of women learned, for the first time, the face value of complexion care that is custom fitted to them—for the skin is not an assembly-line product; it behaves in a very individual way, has individual needs. Now, with our follow-up service, these same women are learning the beauty of care that keeps pace with improvement in the skin.

We invite you, too, to come in to our cosmetic department and take the Institute Skin Interview which will tell us the present beauty condition of your skin. You'll be given a program of complexion care which will be regulated according to your improvement. Dr. Laszlo feels he can end all trial-and-error for you in the beauty field, and launch a complexion that will be your press agent. We agree—because we've seen it in thousands of Laszlo-tended faces.

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the
LARRY ALDRICH
touch
New for the South, newer for Spring,
an after-dark costume in silk satin tinted a fragile,
peach blossom pink. About $125.
SAKS FIFTH AVENUE ALL STORES: THE FASHION HOUSTON: GODCHAUX' NEW ORLEANS

HUTZLER'S · 1858 · 1953



Hat by John Frederics

Mangone

designs an Edwardian suit in Pola Stout's Morocco cloth. Authentic in spirit . . . the box jacket and chamois-colored waistcoat . . . the dapper chalk stripes.

Ours alone in Baltimore.



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You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 174.

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. . . AS LONG AS I'M WAITING, LET ME TALK TO YOU ABOUT MY NEW SWANSDOWN SUIT. IT'S A TWO-TONE COMBINATION IN MIRON'S BOUCLE, WITH A PURE WORSTED MATCHING SKIRT. SIZES? 8 TO 18. HOW MUCH? ONLY ABOUT $69. NO WONDER I NEVER BUY ANYTHING BUT

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HATS BY JOHN FREDERICS

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Resort-and-summer town dress by Jerry Greenwald; of striped cotton, a Stevens fabric.

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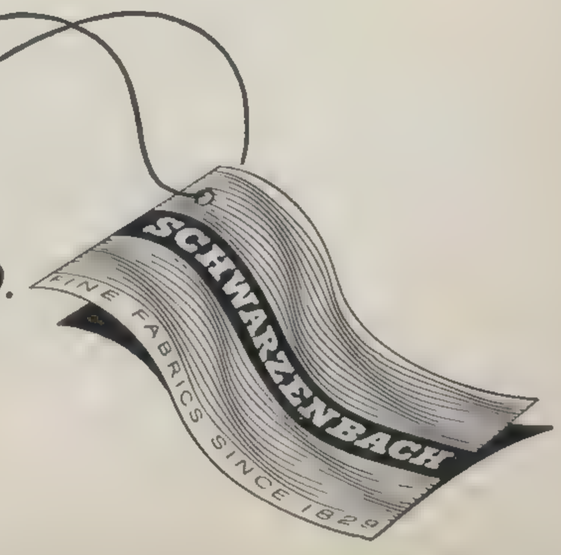
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Lasting Loveliness . . . . woven right in!

A great new family of Chromspun* *fabrics by Schwarzenbach, in which the color and the cloth are born together in an everlasting beauty of brilliancy.*

THE SCHWARZENBACH HUBER CO.
470 FOURTH AVENUE, NEW YORK 16, N.Y.



*Eastman's *color-locked* acetate fiber.



From a black Navy neckerchief, a rainbow . . .

Chromspun



The page opposite gives you a glimpse of a new fiber that is to play a colorful part in your future, in both apparel and home furnishings. It is Chromspun, Eastman's *color-locked* Estron acetate fiber.

Actually, Chromspun did not arrive all at once in the textile world in a burst of rainbow colors. It began simply as a black fiber . . . a fiber of such pure black, of such extraordinary color fastness, that the Navy adopted it for sailors' neckerchiefs. Chromspun neckerchiefs, the sailors found, would not crock off on white blouses in any kind of weather, nor bleed color when washed.

When the fashion world discovered black Chromspun, it envisioned an end to fading problems if only the fiber could be produced in a range of colors. Eastman chemists have worked for years to make this vision a reality. They tested thousands of dyes and pigments in a search for coloring agents as fast as Chromspun black.

And at last they have succeeded in producing Chromspun in a range of veritable rainbow hues . . . with all-around fastness qualities never before achieved by any other type of textile fiber—natural or man made.

Chromspun provides life-of-the-fabric color fastness to light, atmospheric fumes, perspiration, crocking, washing, and dry cleaning fluids.

Chromspun, moreover, makes possible a range of color effects in fabrics never before brought within the reach of so many consumers.

And because Chromspun is an Estron acetate fiber, it offers you not only lasting color freshness but also high resistance to shrinkage and wrinkling, unexcelled draping qualities, easy cleaning, quick drying, and immunity to moths and mildew.

Many beautiful fabrics for Fall have already been woven of Chromspun . . . satins, taffetas, twills, baratheas, failles, repps, ottomans, stripes, jacquards, and plaids . . . all in entrancing color effects.

You'll find Chromspun this Fall in dresses, suits, blouses, separates, sportswear, rainwear, neckties, and accessories. And before long, you will also be able to buy Chromspun for your home in curtains, draperies, bedspreads, and other home furnishings.

The new word to remember is Chromspun. It means life-of-the-fabric color freshness. Look for Chromspun this Fall in the finest stores.

Tennessee Eastman Company, Division of Eastman Kodak Company,
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DE LISO

designed by PALTER / DE LISO

clothes at St. Louis



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TRAINA-NORELL

Gantner



Zephyr Sharkskin

A featherweight wool-and-Lastex swimsuit that fits . . and fits! White Orlon trim. Removable straps and high-lifting inner bra. Sparkle Red, Turquoise, and Navy. About $15.95

*T.M. Reg.
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Tazmeer
100% VIRGIN WOOL

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HAT BY JOHN FREDERICS

IF YOU WERE BORN WEARING SHOES ...THEY'D BE HAYMAKERS

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(lower) The Haymaker pump ...in bamboo, smoke, brown, red, navy, white, black or green calf. $14.95. Also in black, brown or navy fine bucko suede, $15.95.

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AAAA	5-11
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AA	4-11
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The softest shoes that ever walked

HAYMAKERS BY AVON, DEPT. IV, 47 WEST 34th ST., N. Y. C.

FOR STORE NEAREST YOU, SEE VOGUE'S BUYING GUIDE, PAGES 174 TO 176.

THESE STORES WILL BE GLAD TO FILL YOUR MAIL ORDER, OR SEND CHECK OR MONEY-ORDER TO HAYMAKERS DIRECTLY SPECIFYING SIZE, WIDTH AND COLOR.

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L'Aiglon Apparel, Inc., 1350 Broadway, New York 18, N. Y.

Sloat SKIRT OF TUSSUPREME . . . SHIRT OF SILSANTI. PURE SILK FABRICS BY **AMERICAN SILK MILLS.** M. SLOAT & CO., 525 SEVENTH AVE., N. Y. 18



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Revillon

SOUTHWEST
AFRICAN
PERSIAN LAMB

THE MODERN
PERSIAN LAMB ...
LIGHTER IN WEIGHT
MORE LUSTROUS ...
IN A NOTABLY NEW
REVILLON DESIGN

ORLON

DU PONT



There's a new dimension in fashion . . .
an *added* dimension that makes beautiful clothes
more wearable, more practical, more livable than ever.
"Orlon," one of Du Pont's modern-living fibers,
makes news in this knitted sheath by
Goldworm Sportswear. It's completely washable,
needs no blocking, holds its shape through
countless wearings, is a perfect choice
for southern travel.

DU PONT
REG. U.S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY



DACRON

DU PONT

A new modern-living fiber by Du Pont, "Dacron" makes even the filmiest fabrics a delight to wear, yet practical to buy. Sag resistance and a firm hand are contributed by "Dacron" in this new knitted mesh of "Dacron" and wool—used here by Oleg Cassini for this south-bound cardigan costume. Watch for fashions made from Du Pont's modern-living fibers in your favorite stores. They add new values—*lasting* good looks to the clothes you love.

DU PONT'S
MODERN-LIVING FIBERS

ORLON® ACRYLIC FIBER DACRON® POLYESTER FIBER
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the news is
the short-skirted swim suit,
in three parts,
each wonderful,
each nicely influential
figuratively speaking.
Skirt and waist-length bra
are taffeta with laton,
white striped with
brown or navy.
Lastex faille trunks
match stripes 25.00.

Jantzen, Portland 14, Oregon

nothing does as much for a girl as a Jantzen

From Frechtel, the unshaped shapeliness of the cardigan suit...in
Peona, Miron's new sharkskin of worsted and silk. *Miron Mills, Inc.,*
51 Madison Ave.,
York 10.

Miron

SALLY VICTOR



Surah looms important...loomed in

Celanese* *acetate, the beauty fiber*

Brigance designs the brilliant new cartwheel dress for Sportsmaker.

Goodman & Thiese makes the creamy surah completely of Celanese acetate, the famous beauty fiber which gives it such a subtle luster, and really makes it so wonderful to *feel.* And Couleur prints it with the brightest little rosebuds on a clear white background. In red or blue on white, in sizes 8-16, the dress is about $50 at Lord & Taylor, New York; John Wanamaker, Philadelphia; The J. L. Hudson Co., Detroit; J. W. Robinson Co., Los Angeles.

Other stores are listed in Vogue's Buying Guide.

Celanese Corporation of America, New York 16, New York.

*Reg. U. S. Pat. Off.


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Brevity
A THREE-PIECE SUIT IN
MAGNIFICENT COMPANION
WOOLEN TWEED MIXTURES
BY COBB & JENKINS OF ENGLAND—
IMPORTED FOR BREVITY.
TAILORED TO A SMARTLY POLISHED LOOK
IN ALL THE NEW PASTEL SPRING
COLORS — BLUE, PINK, GREEN,
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Dressing gown
of distinction in
new Taffette,
the Vanity Fair
nylon tricot
that is opaque, crisp,
opulent and washable.
Designed with
inspiration,
with touches of
hand-run nylon
Alençon lace.
Citron, Drowsy Blue,
Mauve Pink.
Sizes 32 to 40

Style #8-5-4
Price $29.95

MARK SHAW

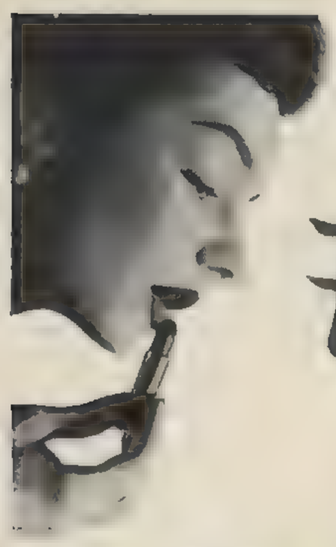
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Are
you
as fair
to your
lips....
as
you are
to
your
hips?



Girdle and bra by Flexees.



For Make-up

(as for fashions)

TRY BEFORE YOU BUY

ARE YOU a cosmetic "gambler?" It's so unnecessary to waste money on creams not suited to your skin . . . make-up off-key for your coloring and your wardrobe scheme. Just follow the trusted fashion rule: try *before* you buy.

It can't be done at a cosmetic counter. It *can* be done in your own comfortable home, with the professional aid of a Beauty Counselor. At no extra cost!

Everything you need, from the finest skin preparations to the most ravishing make-up, comes to you for a personal test. For not until your face has a "fitting" . . . not until your mirror reflects the facts . . . can you claim beauty in its highest sense.

In all the world, only Beauty Counselor cosmetics are custom-fitted! To meet your Counselor, use the coupon. You'll discover why so many women (one out of six) select their cosmetics *at home*.



This Show Case is full of marvels you can try out hygienically. Make-up shades to harmonize with your complexion and clothes; creams, lotions, skin-formulas, etc. Your Counselor will analyze your skin, teach you many beauty tricks.



Your highest compliments in cosmetics—tried and true. Yet they cost no more than "counter" brands!

Guaranteed by Good Housekeeping
REPLACEMENT OR RETURN OF MONEY IF NOT AS ADVERTISED THEREIN

. . . Beauty Counselors

FOR CUSTOM-FITTED COSMETICS

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Try Before You Buy

BEAUTY COUNSELORS, Inc., Dept. V, Grosse Pte. 24, Mich.

☐ Please have a Counselor call on me. I understand a consultation is free.

☐ A fascinating career interests me. How may I qualify as a Beauty Counselor? I am over 21.

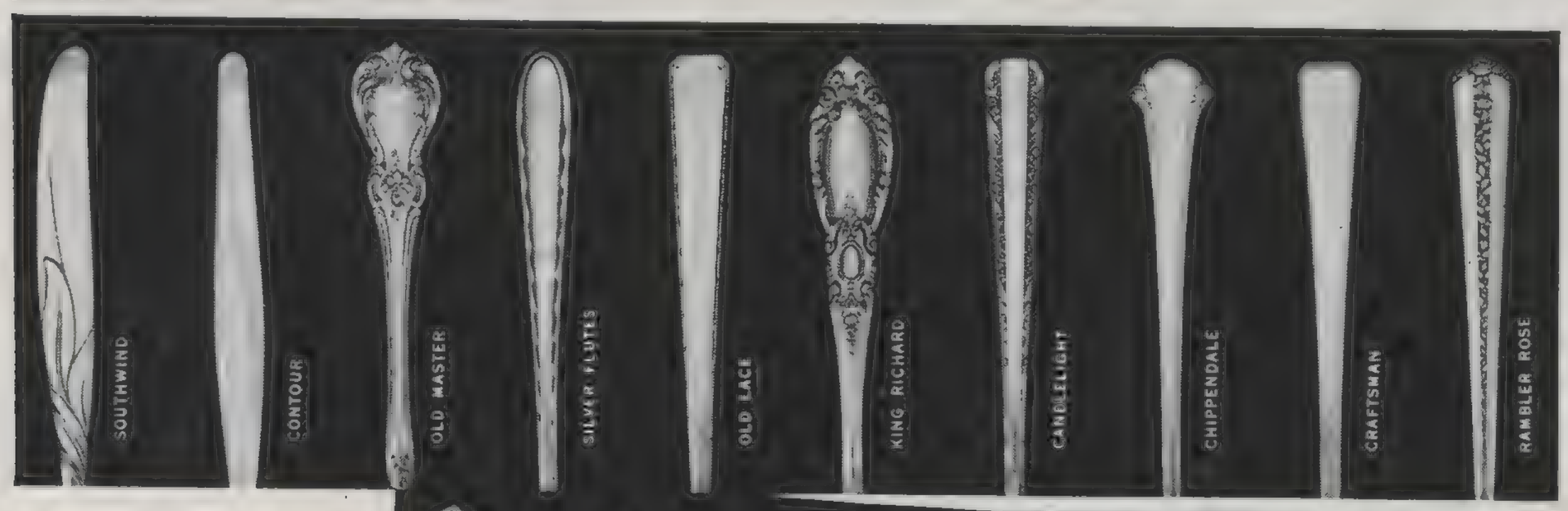
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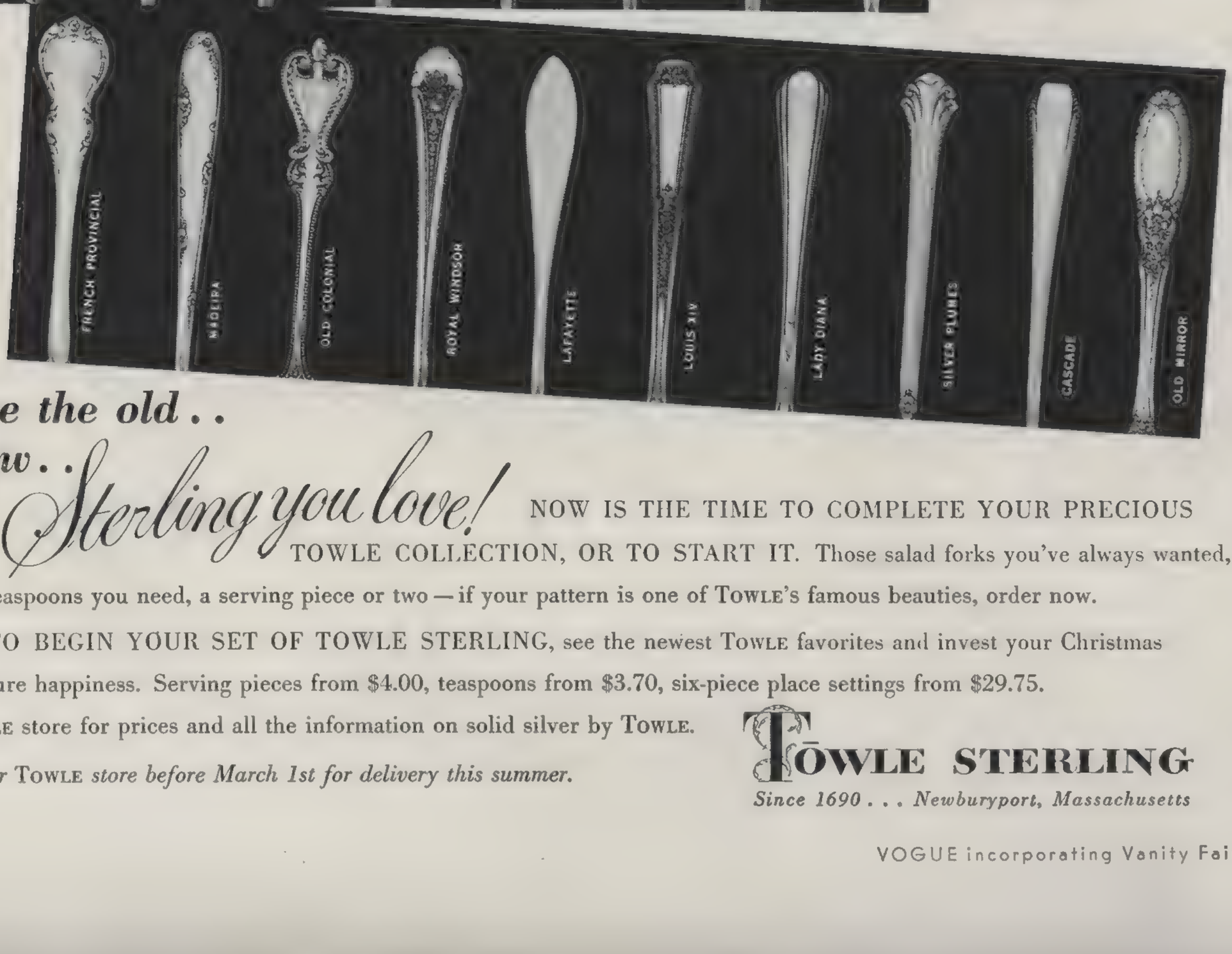
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These nineteen long-loved TOWLE patterns are made on special order once a year



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Begin the new . .
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NOW IS THE TIME TO COMPLETE YOUR PRECIOUS TOWLE COLLECTION, OR TO START IT. Those salad forks you've always wanted, the extra teaspoons you need, a serving piece or two — if your pattern is one of TOWLE's famous beauties, order now.

IF YOU HAVE YET TO BEGIN YOUR SET OF TOWLE STERLING, see the newest TOWLE favorites and invest your Christmas money now in future happiness. Serving pieces from $4.00, teaspoons from $3.70, six-piece place settings from $29.75.

Ask your favorite TOWLE store for prices and all the information on solid silver by TOWLE.

Order at your TOWLE *store before March 1st for delivery this summer.*

TOWLE STERLING
Since 1690 . . . Newburyport, Massachusetts

Queen Make®

the dress that does things for you!



Dan River's just-for-us plaid seersucker
... with a lovely "V" of you, showing.
Black, green, blue with white.
Sizes 10 to 18. $14.95

At these and other fine stores everywhere:

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QUEEN MAKE FASHIONS
1350 Broadway, New York 18, N. Y.

if you could take only one coat with you, this is it...

Stroock "White Heather" designed by Brigance

Your fashion eye tells you this is everything a coat should be. New, go-with-all length . . . easy, uncomplicated lines. Your touch tells you it's a Stroock . . . a texture at once so soft and so alive it could be none other. "White Heather" . . . the new go-with-all color Stroock launches on its way to fashion fame.

Designed by Brigance of Frank Gallant.

Lord & Taylor • Joseph Horne
Julius Garfinckel • J. W. Robinson
Or write: S. Stroock & Company, Inc.
350 5th Ave., N. Y., for the store in your city.

To be sure it's a Stroock, look for the registered serialized number on the label. It is your guide, guard and guarantee.

naturally, it's a


STROOCK



THE AMERICAN NATIVE...SACONY STYLE

Sacony, important influence on the American sportswear scene, likes playwear that emphasizes these native-to-America attributes—good legs, good shoulders and a good sense of value for the dollar.

Here, a Sacony five-part wardrobe in a splash-printed waffle pique that's virtually indestructible as to fabric and fashion—the longer you wear it the better. And the price tags make delightfully easy reading!

Below, bathing suit with superbly sculpted bra, acetate jersey lined, shown in sungold with great black daubs. 10.95. *Right*, sleeveless streak of a jacket lined with unquenchable black terry, 10.95. Both worn with John Frederics' straw scoop. *Left*, Sacony skirt-and-bra dress, so magnificently shaped up top there's no law says you can't wear it straight from the beach to cocktails. (Particularly since there is an accompanying jacket.) Skirt in a piercing new blue, bra and jacket in black. That makes three pieces (thrice blessed for all the ways you can juggle them) complete at 19.95. Write Sacony (College Point 56, Long Island, N. Y.) for the names of stores nearest you.





RAYON CRÊPE HARBINGER OF SPRING

A fabric newly light to the touch, light on your figure — with a richness that molds magnificently. It's Bloomsburg's "Arbella" of Avisco "Minifil" rayon and acetate yarn, in David Levine's sinuous silhouette . . . lovely now under furs, fresh-blooming for the coming season. DePinna, New York; Bonwit Teller, Philadelphia; Sakowitz Bros., Houston; Ransohoffs, San Francisco.

Avisco®



"Avisco" is the trademark for products
of American Viscose Corporation,
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HAT BY MR. JOHN

the great White way!

Cole of California shows the way with the beachwear color for '53— white!

WHITE ALONE... WHITE with COLOR... COLOR with WHITE.

Swimsuit shown— white Lastex, threaded with metallic gold. $25.00.

Cole

OF CALIFORNIA

ORIGINAL

© 1953, COLE OF CALIFORNIA, INC., LOS ANGELES 58

Ren Wicks

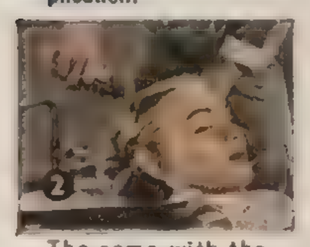


why be gray?

IT'S EASY TO HAVE HAIRCOLOR THAT LOOKS SO NATURAL...



Coloring mixture poured right from bottle. A fingertip application.



The same with the ends. No combing. No brush.



It's shampooed—and THIS color won't wash out!

it might be your own!

It's Roux Color Shampoo—superb coloring that gives your hair the vibrant look of youth. Not only does it thoroughly color every visible strand (*including any gray*), but it imparts sparkling highlights, lustre that rivals nature! You can match, or lighten, or darken your natural shade, and achieve lasting, *believable* new color—in just minutes. See your hairdresser today. Join the thousands and thousands of women who've found Roux, the *natural-looking* way to haircolor beauty.

ROUX

COLOR SHAMPOO

Use according to directions





JEWELRY BY MONET

Sun-loving . . . sea-worthy . . . softly pleated

Drenched by the sea or whipped by the breeze . . . pleats fall back into place, thanks to Dynel.
Shakes off wrinkles as airily as it shakes off water. Lightweight but fleecy-warm to the touch. In colors that glow even more beautifully when wet. From Frances Sider's new Beach Goddess group in Princeton Knitting's jersey blend of Dynel, rayon and worsted.

Swim Suit in Pink Oatmeal or Oatmeal. Sizes 10 to 18. About $25.00. Matching Sea Cape, every inch softly pleated. Small and medium sizes. About $25.00. At all Saks Fifth Avenue stores • Neiman-Marcus, Dallas.

it's DYNEL

Luxury fiber by Carbide and Carbon Chemicals Company, A Division of Union Carbide and Carbon Corporation UCC 30 East 42nd Street, New York 17, N. Y.

for resort:



B.H.Wragge features the custom-made look

Costume with a scimitar curve . . . the silk dress in six brilliant colors, any and all reflected in the scintillating Lurex short-coat. $85.00. **BONWIT TELLER,** New York, **JOHN WANAMAKER,** Philadelphia, **NEIMAN-MARCUS,** Dallas, and many other fine stores throughout the country.

What goes on . . . ?



. . . in her

dressing

room!

. . . it's Exquisite Form's classic **505** bra!

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D cup . . . **2.00** (*broadcloth only*)
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You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 174.



Black patent with white frosting.
From $16.95

La Parisienne
by

Laird Schober

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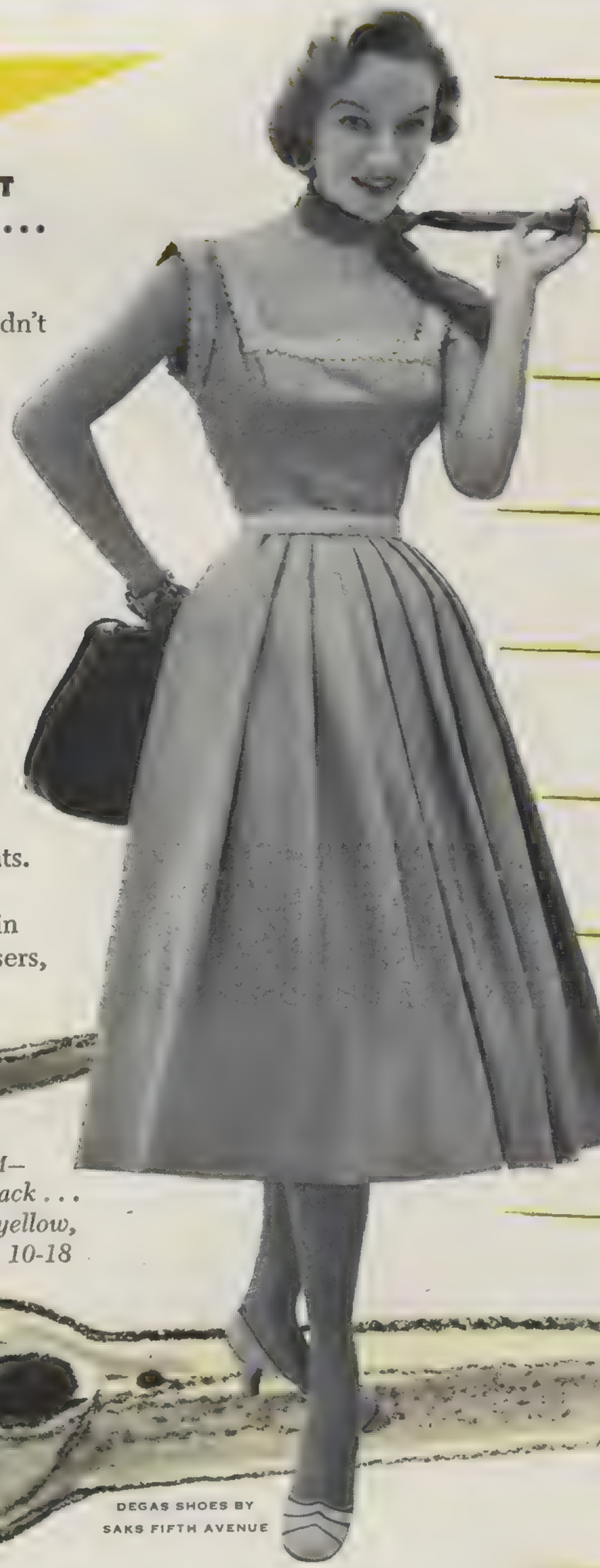
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another B.O.A.C. first . . .
inspire new, Carolyn Schnurer,
Comet Fashions. And who wouldn't
be inspired by such vibrationless
super-speed? Speed you can
hardly feel or hear!



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Trimmed with rick-rack . . .
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Carolyn Schnurer

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The Carolyn Schnurer EVERGLAZE bathing suits: Left: In ABC giant matlassé pique Yellow, white, pink, blue. Sizes 10 to 18. $19.95. Right: In AMERITEX dot print. Yellow dots on blue, shrimp or toast. Sizes 10 to 18. $14.95 Eleven pages of COMET-INSPIRED resort fashions . at these and other fine stores throughout the country.

Amarillo, Texas .....Blackburn Bros.
Asheville, N. C. .....Jean West
Atlanta, Ga. .....Davison-Paxon
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Petal fresh for festive life-in-the-sun days, Stoffel's "Everglaze" woven cotton, its lace pattern delicately embossed. Surface texture, washability and wrinkle-resistance last and last. White, pink, aqua, yellow—10 to 18—$25.00.

EVERGLAZE®

the magic fabrics EVERGLAZE® © JOSEPH BANCROFT & SONS CO.

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Accessories—Saks Fifth Avenue


The COMET Fashions by
SAKS FIFTH AVENUE NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • SAN FRANCISCO • PHILADELPHIA
Look as beautiful as you feel in this trim little suit. It's made of J. P. Stevens' "Seasonall" "Everglaze" woven cotton—"dot within a square" —with magic stay-fresh and wrinkle-resistant qualities. Shrimp, blue, toast—10 to 18—$17.95.
EVERGLAZE®
fabrics

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The clean, fresh, elegant look of
satin-striped cotton . . . in colors made
for the sunshine. Here, Carolyn Schnurer's
dress, in white or turquoise or citron,
with red embroidery;
or in sharp green, with navy embroidery.
Sizes 10 to 18. About **$40.**

STEVENS
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UMBRELLA BY UNCLE SAM

For your nearest store, write
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AMERITEX*

Everglaze cotton*

Right — on the dot. Fashion ahead of schedule in this draped bodice with tempting dropped shoulders in a "little stole" effect by Caralyn Schnurer. The fabric: soft, whispery, polished Ameritex Everglaze Cotton. Gold-dotted blue, shrimp or toast. sizes 10 to 18

$29.95

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Carolyn Schnurer

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Denim at its loveliest . . .

that's Funwear, Erwin denim-in-Everglaze originated for street things, now used by Carolyn Schnurer for a swim suit of great distinction. Funwear is soft, vat-dyed, shrinkage-controlled, resists soil and wrinkles . . . yellow suit with toast ric-rac, toast with yellow, pink with charcoal . . .

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SAKS FIFTH AVENUE NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • PITTSBURGH • SAN FRANCISCO • PHILADELPHIA

ABC's new fabric "TOTAL TUCK" sends spring spirits soaring

Wonderful wonderful things are being done this Spring with "Total Tuck". The fashion is cleverly woven right into this cool cotton fabric with endless rows of tiny, never-come-out tucks. It's washable and Tebilized ® for crease-resistance. In ever so many shades of Spring, by the yard at your favorite fine store.

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cotton at its fashion finest

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Hat by John Frederics

Wondrous Thalspun brings new beauty to the resort scene. And you're the prettiest one under the sun in Carolyn Schnurer's dress of Dupont Orlon and fine Jersey. Wear it and wash it as often as you please . . . Thalspun won't stretch, shrink, or sag. Amazingly, the pleats are in for keeps. White, Blue or Gold. Sizes 10 to 16 . . . . . $49.95

Alamac KNITTING MILLS, INC.
350 FIFTH AVENUE
NEW YORK 1



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NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT • MIAMI BEACH • PALM BEACH

ON THE SAME PLANE AS THE COMET FASHIONS, S.F.A'S OWN DEGAS® BUTTERFLIES: Soft, young, ravishingly pretty shoes for all of the wardrobe you'll take along. (1) royal blue kid with red braid or vice versa, 12.95. (2) white kid, 10.95. (3) kid, all white or blue and white, 12.95. (4) white kid with red and blue, 12.95. (5) white kid with black braid, natural linen with brown braid, 13.95. Seventh Floor, New York.



NEW B. O. A. C. JETLINER "COMET" IN FLIGHT

Guerlain's famous "night flight", its enchantment as old as the stars, as new as the dawn.

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POETIC LINES . . . *dramatize*

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ZEIN FIBER



Claire McCardell says
"Turn about, fair lady" . . . take
two floating panels (with a
half-moon neckline) or a clever stole
(shades of a Greek ode).
Beautiful constants: the molded midriff,
the straight-flowing skirt. In creamy
beige, VICALAINE SAG-NO-MOR jersey
. . . a superlative blend of worsted
and wonderful *Vicara*, softest
fabric known to hand.

Vicara, the new luxury fiber in better fabrics, is
a product of Fiber Division • Virginia-Carolina Chemical Corporation • Richmond, Virginia • New York, N. Y.

HATS ETC. MR. JOHN INC.



News: the Weathervane halter top that makes a costume of your suit, $8.95.

The double-collar suit, $25.→

Weathervane's stay-crisp Celanese acetate fabric comes in 17 exciting new colors. Misses', junior or Proportioned Plus sizes, one of which is sure to be *your* size.





The beautifully detailed, twice-piped suit, $30.

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WHOEVER SHE IS, WHEREVER SHE GOES, SHE'S WELL-DRESSED IN A WEATHERVANE®

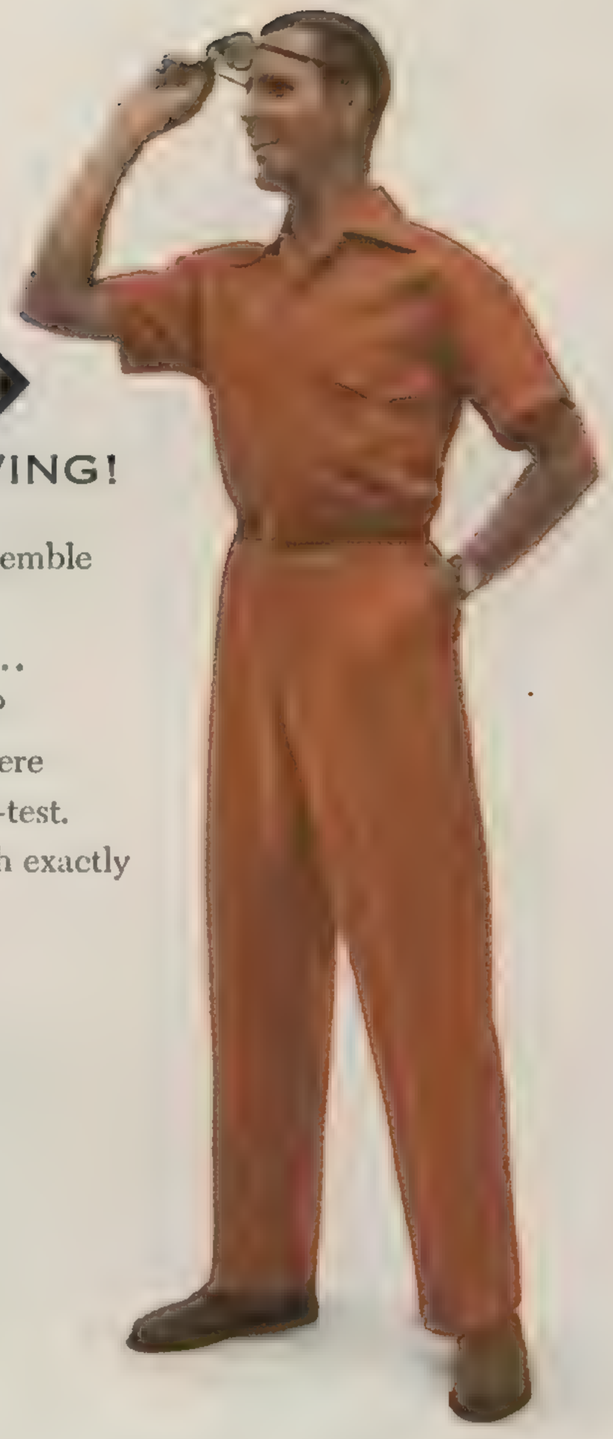


More women have come back for another Weathervane than any other suit. Why? They like the superb fit. The expensively tailored details. And the astonishing fact that all this great *good taste* can be had for just $^{\$}$**25** and $^{\$}$**30**!

There's only one Weathervane and it's tailored by handmacher®

At one fine store in your city, or write Handmacher-Vogel Inc., Dept. V1, 533 Seventh Avenue, N. Y. 18.





SEEING IS BELIEVING!

Part of this UNIFAST sports ensemble has been exposed to 70 hours of hot, mid-day July sunshine... part of it is store-fresh. Which? We'll tell you... the slacks were put through the gruelling sun-test. Yet, the shirt and slacks match exactly with no color change. Remarkable color fastness is *one* of the features of Unifast processing.

Unifast is your better half!

Here's a test that proves it! A dress made from two pieces of the same fabric . . . one commercially dyed and finished . . . the other Unifast-processed. After only 27 hours of exposure to sunlight, the fabric with the ordinary finish lost its color. After 40 hours of sun-testing, the Unifast-processed fabric is still color-bright and matches its control sample. After five trips through a home washer, the ordinary half has shrunk badly . . . the Unifast-processed half has kept its original size.

These graphic tests *show* you the advantages of Unifast-processed apparel, which cannot be seen at time of purchase. So, look for the Unifast tag on men's, women's and children's spun rayon apparel and yard goods . . . at leading stores.

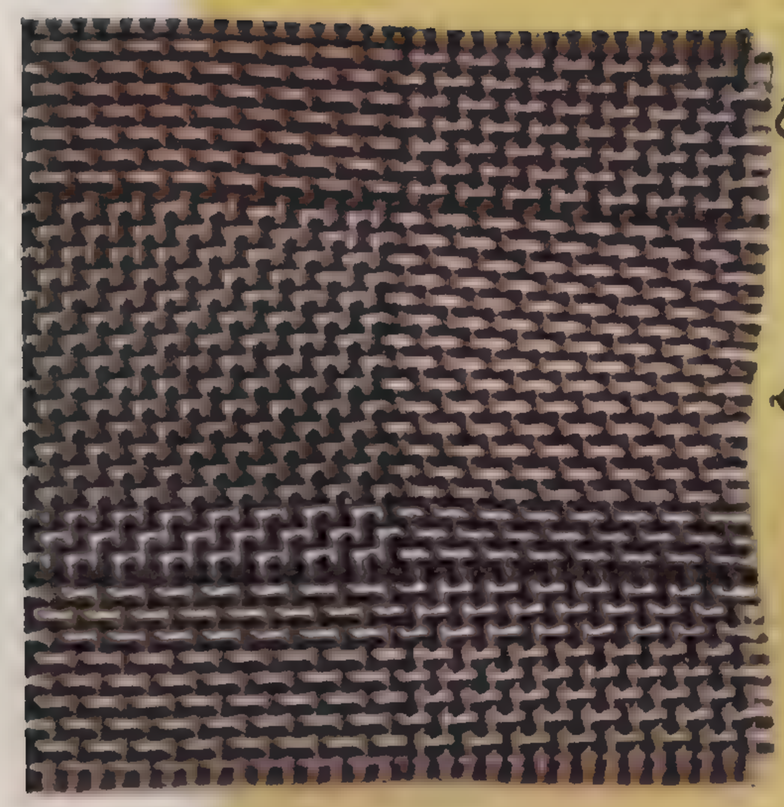
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it's vat-dyed, guaranteed washable, shrink-proof (within 2%), sunfast, perspiration resistant, permanently wrinkle resistant with Unidure



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You can buy this merchandise at stores listed in Vogue's Buying Guide.





Herbert Sondheim's very grand costume suit . . .
the full-length coat in Herbert Meyer's brick-textured "Cinnebar."

Paul Parnes' distinguished travel suit—a new cotton
with contrast flecks—Herbert Meyer's "Confetti."



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. . . they might be tweeds . . . worsteds . . . fine alpacas . . . silken shantungs
. . . in fact, these fabulous fabrics look like anything but what they are:
the most magnificent cottons that ever delighted
and inspired a good designer.



Color-fast and tebilized for lasting crease-resistance.

HERBERT MEYER, INC. • 1441 Broadway • New York 18, N. Y. . . . in famous designer fashions . . . or by the yard at fabric counters of leading stores . . .



KLEIN & KLEIN CREATES A TIMELESS COAT AND SUIT OF SUPERLATIVE IMPORTED LINTON TWEED. SUBTLY BLENDED PASTELS IN MAUVE, BLUE OR BEIGE. SIZES 10 TO 18. THE COAT **98.95**. THE SUIT **98.95**.

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BY-THE-YARD AT BETTER STORES

JACQUES FATH

serves up excitement in LUSTER DAMASK. Sculpture-textured elegance, luminous, satiny...

proving again Wamsutta's gift for putting cotton into the "how-fabulous" class. From the Joseph Halpert collection, designed in America, this dramatic entrance dress. A great swoosh of skirt cinches in under the petal-tied collar. Creamy blonde, about $160., sizes 10 to 16.

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Lord & Taylor, New York
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WAMSUTTA LUSTER DAMASK*

Stephanie Koret

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"...because Americans want the best!"

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sizes 10-18 • colors: beige, tangerine, maize, blue, navy

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PHOTOGRAPHED IN THE NEW YORK APARTMENT OF MADAME HELENA RUBINSTEIN

This is the way to take a bath!

Helena Rubinstein's long-lasting scents and luxurious Body Smooth can make bathing a positive joy as well as an all-over beauty treatment

First, fill your tub with fragrance. Exciting new PERFUME FOAM BATH scents the water, the air and you. Millions of fragrant bubbles delight your senses and leave a silky softness on your skin. Choose your fragrance in exquisite Heaven-Sent; in charming Apple Blossom; in elegant Command Performance; or in the romantic White Magnolia. Each 2.50.

For after-bath perfuming, Helena Rubinstein has specially compounded new PERFUME COLOGNES. Actually a totally new fragrance idea, doubly strong, doubly lasting with the cherished cling of perfume! The bottles are so big and the prices so small you can lavish them all over without feeling at all extravagant! PERFUME COLOGNE in Helena Rubinstein scents, 2.00 to 3.50.

To keep underarms dry and dainty, use Helena Rubinstein's PERFUME SPRAY DEODORANT. The handy spray bottle makes it pleasant and quick. Special ingredients give you long-lasting protection. 1.25.

After every bath use BODY SMOOTH to guard skin against dryness, chapping and winter weather. This extra rich and creamy lotion is excellent for dry heels, chapped legs, rough elbows and as a hand cream too. Use it regularly from fingertips to toe tips to keep your skin alluringly smooth. 1.75 to 4.75. *All prices plus tax*

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"The United States Lines is to be complimented for maintaining a staff of experts who contributed to my wife's and my enjoyment in dozens of ways," says Harold V. Smith, President of the Home Insurance Co.



"We like Europe any time of the year," says Mrs. Richard Gill of San Antonio, Texas. "And our first choice is the United States Lines." Playing on the rail are the three Gill boys.



"My wife and I have been making ocean crossings for years," says Fritz Reiner, one of the conductors of the Metropolitan Opera's orchestra, "but our voyage on the UNITED STATES tops them all!"

It's not too soon to make reservations to *Europe!*

To help you plan now—and avoid disappointments or frantic last-minute arrangements—the United States Lines present this list of winter/spring sailing dates and guide to Europe.



"Thrift Season" fares in effect until April 12. . . . Europe is less crowded . . . winter sports are king . . . Belgian and French carnivals . . . festival season on the Riviera . . . horse-racing in Ireland . . . concerts and cultural events, particularly in Italy . . . London's theater season is in full swing . . . fairs of special interest to businessmen of America.

Liner	Sailing Date
s. s. UNITED STATES*. . . .	Jan. 14
s. s. AMERICA.	Jan. 20
s. s. UNITED STATES*. . . .	Jan. 31
s. s. AMERICA†.	Feb. 10
s. s. UNITED STATES*. . . .	Feb. 18
s. s. AMERICA.	Feb. 28

Spring is the most heavenly time of the year in most European countries . . . grand opera in Germany . . . St. Patrick's Day celebrations . . . carnival season is on in Switzerland . . . Rotary International Convention, Paris, May 24-28 . . . Holland is blanketed with the loveliest of flowers . . . England's coronation . . . Sibelius music festival in Helsinki . . . Sweden's historical open-air plays . . . Greek National Day . . . and you'll love Paris in the Spring.



Liner	Sailing Date
s. s. UNITED STATES*. . . .	Mar. 7
s. s. AMERICA.	Mar. 21
s. s. UNITED STATES.	Mar. 25
s. s. UNITED STATES.	Apr. 9
s. s. AMERICA.	Apr. 10
s. s. UNITED STATES.	Apr. 24
s. s. AMERICA.	May 1
s. s. UNITED STATES.	May 8
s. s. UNITED STATES.	May 22
s. s. AMERICA.	May 23

The s. s. UNITED STATES sails at 12 noon from New York to Havre and Southampton. *First Class $350 up; Cabin $220 up; Tourist $165 up.*

*Also calls at Bremerhaven



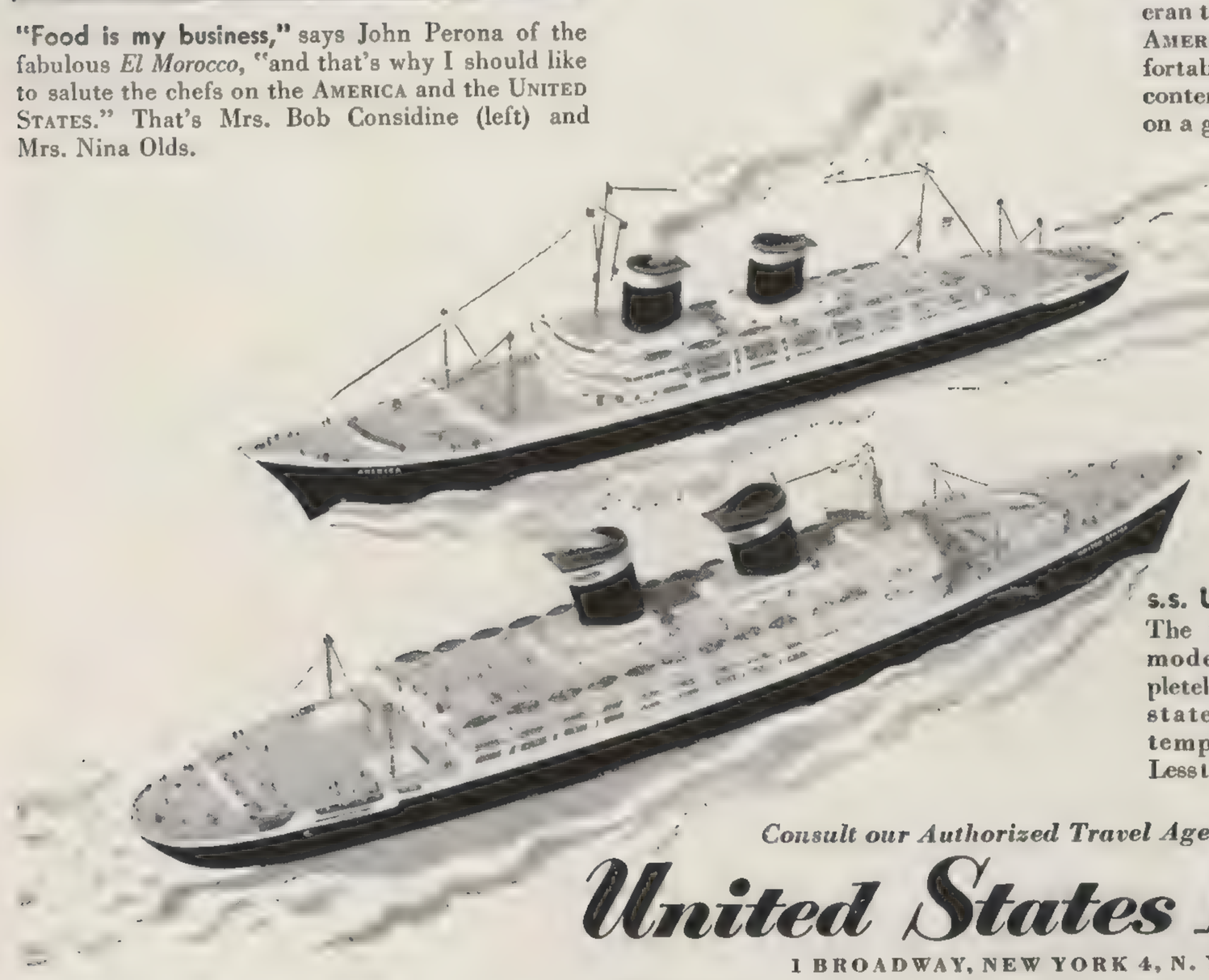
S. S. AMERICA sails from New York to Cobh, Havre, Southampton, Bremerhaven. *First Class $295 up; Cabin $200 up; Tourist $160 up.*

†Omits Bremerhaven

A United States Lines' passenger list *is a Gay* who's who



"Food is my business," says John Perona of the fabulous *El Morocco*, "and that's why I should like to salute the chefs on the AMERICA and the UNITED STATES." That's Mrs. Bob Considine (left) and Mrs. Nina Olds.



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Widely acclaimed by veteran travelers, the luxurious AMERICA offers a fast, comfortable voyage with all the contentment that only life on a great ship can provide.

s.s. UNITED STATES
The world's fastest, most modern superliner. Completely air-conditioned with staterooms individually temperature-controlled. Less than five days to Europe.

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Offices also in: Baltimore, Boston, Chicago, Cleveland, Los Angeles, Montreal, Norfolk, Philadelphia, San Francisco, Seattle, Toronto, Vancouver, Washington

HARVEY BERIN

DESIGNED BY KAREN STARK



You can buy this merchandise at stores listed (Vogue's Buying Guide) p. 174.

Poodle sits for an elegant portrait



PHOTOGRAPHED IN THE STUDIO OF CHAIM GROSS

HAT BY JOHN FREDRICS

VAN HOUTEN'S exclusive new wooly-looking fabric—lustrous Poodle Twist—
in a fashion-pet suit, whose jacket doubles as a topper. Matching flannel Peter Pan collar,
turnback cuffs and slim skirt. Jacket fully lined in iridescent taffeta. In lovely,
nubbly shades of navy, ice blue, grey, beige, pink and gold. Sizes 10 to 18, 9 to 17. About $30.
Styled by Joseph Goldberg & Sons, Inc. 500 Seventh Avenue, New York 18, N. Y.

AT **GIMBEL BROS.**, NEW YORK • **OPPENHEIM COLLINS**, NEW YORK, BROOKLYN, BUFFALO AND PHILADELPHIA • **THE M. O'NEIL CO.**, AKRON
MAY CO., (NANNETTE SHOP), BALTIMORE • **A. HARRIS & CO.**, DALLAS • **KAUFMANN'S** (BABETTE SHOP), PITTSBURGH • AND OTHER FINE STORES.

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for swinging
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SOPHISTICATES Co.
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carefully detailed,
crisply perfect ...
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Covered with
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collared jacket
for late-afternoon
excitement.
Fine designers
interpret fashion
inspirations
in Flaxspun,
the wonderful
linen that stays
crisp and fresh
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A FINE
McBratney
IMPORT

At all Saks
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stores and
other fine
stores listed
in Vogue's
buying guide
in this issue.

ROBERT McBRATNEY & CO., INC.
121 FRANKLIN ST., NEW YORK

the kind of a dress a woman believes in . . .

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(in a magnificent new fabric)

For a turn in town, a tour in the country . . . look to the cool, crease-resistant conviction of these affable travelers.

Of the new and improved exclusive Pakables fabric, nubby and porous; created for practical packing, nonchalant wear. In a kaleidoscope of vibrant colors.

Left: Button-front flattery with a wealth of detail. Sizes 12 to 42, 12½ to 22½.

Right: The suit-dress with unexpected waffle-tucking. Sizes 10 to 20.

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Pakables
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s by John Frederics

OH, WHAT A

BEAUTIFUL FEELING

...that "almost like being
in love" feeling... the sheer joy
living exuberance that bubbles
from a fountain of beauty from within!
This is a look that begins beneath the
surface of your make-up... it is radiance
from deep-down... the inner glow that
gives every woman true beauty!
And it can be yours, this fresh
loveliness that makes you look younger...
feel younger! Yours, the beauty that
begins with good health! Yours, with

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HIGH POTENCY VITAMIN B COMPLEX

Vitamin Corporation of America, Newark, New Jersey



Live in SeaMolds . . . swim, lounge, sun in the most exciting Swimsuits you'll see in '53. *Functional* and *feminine* . . . SeaMolds *glamorize your curves, minimize bulges.* Flexees . . . famous for *fine bra-and-girdle fashions* . . . employs all its *figure-flattering* skills to *praise* your every curve! You'll want *two* or *three* SeaMolds for a *versatile swim-sun* wardrobe! **$12.95 · $15.95 · $18.95**

Just ask your favorite store!

SeaMolds—one of the famous figure fashions created by

Flexees®



at its fashion-finest!

Stern & Gutman's exciting cotton bouclé with a woven cluster stripe, a surface all its own. **FASHION AT ITS COTTON FINEST.** Sportlane Deb's costume for a sunshine holiday, an early bird summer. Blue, pink, lime. Sizes 7 to 15. About $18. At BEST & CO., New York • SCRUGGS, VANDERVOORT & BARNEY, St. Louis • J. W. ROBINSON, Los Angeles. More proof that cotton today is younger than springtime, sophisticated as a French film; a continuing challenge to designers, a continuing delight to women who love fine fashion.

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With Spring in Mind...

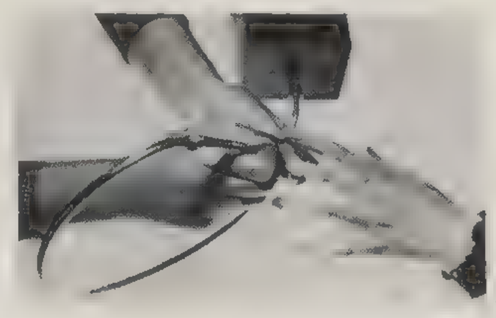
Wool Topper-Suit for Town
in sizes 36 to 46 — 95.00

Topper of worsted-wool diagonal with tuxedo and cuffs to match the suit of Heller's worsted-wool jersey... and under the suit jacket is a blouse in print... A costume as new as the season to come... in grey, tan or mauve. (Tailored exclusively for us by Reinis)

See it at your nearest Lane Bryant
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DISCOVERIES IN BEAUTY

(related to pages 102-105)



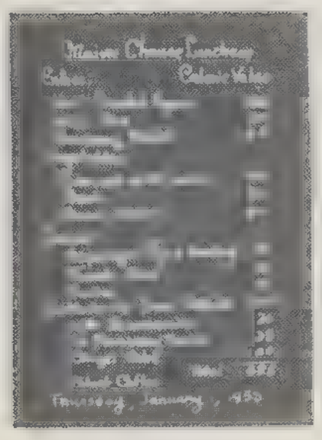
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3



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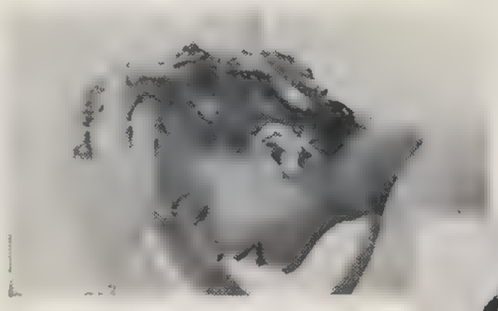


5



6

1. Miss Sergent, of the Antoine Salon in Saks Fifth, is devoted to raising a healthy crop of nails—which she cultivates during her special manicures. Her small room is known as The Nail Farm, where she uses special nail-growing techniques: this electrically-vibrated cuticle pusher is one. She is famous for her way of putting back completely broken-off nails without the seam showing; and even has a stock of real spare parts, in case the broken tip has not been saved.
2. Side shutter lenses, called "Blinkers." At Meyrowitz.
3. "Le Secret" is one of the new skin formulas hermetically sealed in vials to preserve its elements of pure horse blood serum. Its stimulating action on normal skin is comparable to the action of beefsteak applied to bruises. Imported by Primrose House. Saks Fifth.
4. A menu from Elizabeth Arden's Maine Chance Farm —where the caloric values in a recipe are measured.
5. The Michelangelo coiffure: its carved look, the result of a new cutting technique. Marcel (14 East 56th Street) takes a clump of hair, cuts it straight across, does this over and over in layers.
6. In non-slip, bounceable plastic, Revlon's four unusual shampoos: for dry, normal, oily, and (special news) for tinted and bleached hair.
7. The selective qualities of Finesse Shampoo: it magnetizes soil and excess oils in its creamy lather, holds them until they are rinsed away. The natural, healthy oils are left on the hair shaft for shine and easy managing.



7

RUTLEDGE





LUGGAGE CHANGE: THE SOFT BAG

One of the many new soft-sided carryalls coming out now in all sizes: this, a tan-and-white zippered canvas case with provision for six pairs of shoes. Remove the shoe compartment, and there's a big, expansible space for sweaters, pyjamas, all the extras that ride better rolled than folded flat. Cowhide binding. By Hartmann, $39.50 plus tax from Saks Fifth Avenue.

DIET-ORIENTED MENUS

Well-known facts, in 1953: that delicious food needn't be rich food; that some of the most desirable menus hostesses are making now fit right in with the plans of diet-conscious guests. Here, two lunch-and-dinner arrangements that keep well within the limits of a 1450-calory day (allowing about 300 calories for breakfast, and leaving a margin for second helpings; cocktails; an extra glass of milk before bed). Recipes for everything can be found in the new *Reducing Cookbook and Diet Guide*, by Llewellyn Miller.

N.B. All recipes use Sucaryl (or saccharine) for sweetening; substitute skimmed milk for whole milk—that's an important part of the arithmetic.

COCKTAILS

	Calories
1½ oz. Scotch with water or soda	107
(Plain charged water has no caloric content)	
1½ oz. rye on rocks	122
1½ oz. rum	107
Manhattan	167
(1½ oz. rye; ¼ oz. Italian Vermouth; 1 cherry)	
Martini	145
(1½ oz. gin; ½ oz. dry Vermouth; 1 olive)	
8 oz. beer	114
1 wine glass of champagne	85
1 wine glass of dry white wine with soda	85

CANAPÉ

1 raw button mushroom stuffed with farmer's cheese, curried	5
1 carrot strip	1
Sweet and sour celery root cubes	1
¼ egg white stuffed with piquant aspic, topped with seasoned yolk	8
Green pepper square topped with farmer's cheese and a dot of red caviar	7

(You can have one each of the five canapés above and add only 22 calories.)

DINNER

1 cup (8 oz.) of clam bouillon	27
2 poached fish fillets stuffed with minced clams	200
4 tablespoons of tomato sauce	15
½ cup stewed celery hearts	12
½ cup string beans with smoked salt	14
¼ head of lettuce	10
2 tablespoons of Yogurt dressing with chopped radishes and chives	20
1 spiced pink pear in cinnamon syrup	100
1 macaroon	90
Black coffee or clear tea (with saccharine or Sucaryl, if you like)	
	488

(If you are hungry, take another fish fillet and a second helping of beans and add only 122 calories.)

DINNER

1 cup (8 oz.) of vichyssoise (made without potato)	135
2 slices of sirloin roast (no fat) (3 by 2½ by ¼ inches each)	200
6 spears of asparagus	21
2 tablespoons special Hollandaise	25
4 big grilled mushrooms	12
Salad: 1 canned pimiento stuffed with ¼ cup shredded cabbage and carrot 1 tablespoon sweet and sour dressing on a lettuce leaf	38
Apricot mousse	70
1 apricot, puréed and sweetened with Sucaryl for topping, if desired	18
Black coffee or clear tea	
	519

LUNCH

1 serving jellied consommé	19
with ¼ lemon	5
1 thick slice of veal loaf (⅛ lb.)	185
1 cup hot vegetable casserole with mushrooms	40
Large helping of field salad	17
Garlic vinegar or herb dressing (no caloric value)	
Cup custard	120
with ¼ cup of raspberries	17
Black coffee or clear tea	
	403

Add a glass of whole milk	166
or skimmed milk	87
or buttermilk	86

LUNCH

1 cup (8 oz.) cream of mushroom soup	105
Hot white fish or crab timbale	150
1 medium tomato, sliced herb and chopped dill pickle dressing	30 2
Spicy baked apple	75
1 tablespoon orange sauce	35
Black coffee or clear tea	
	397

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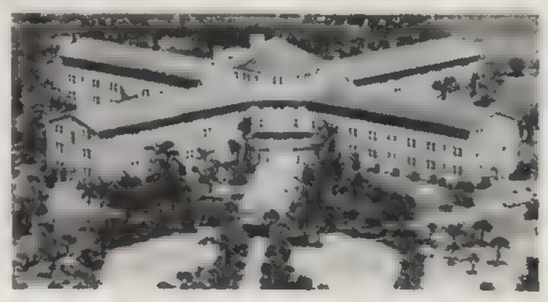
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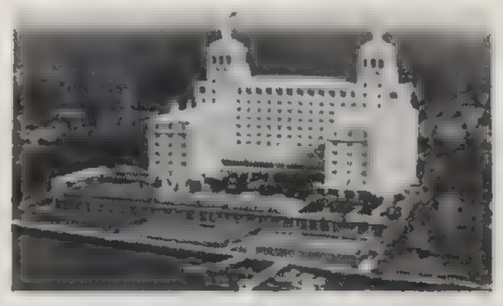
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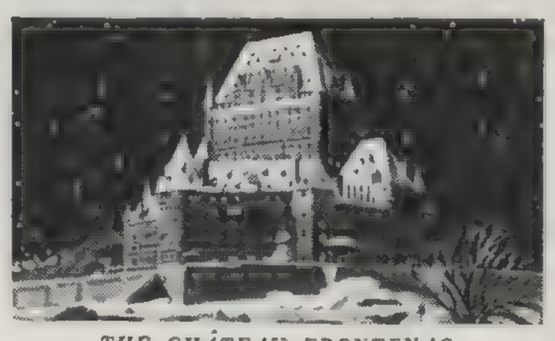
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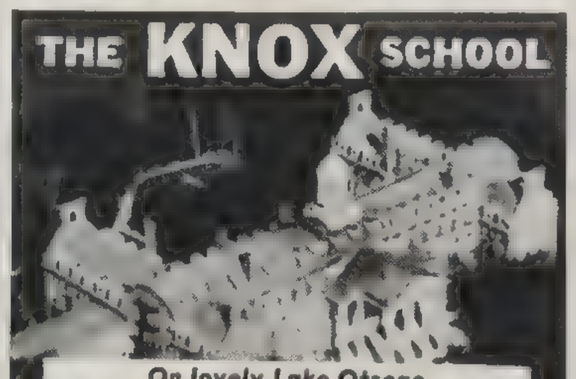
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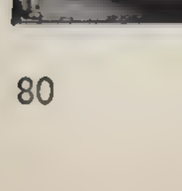


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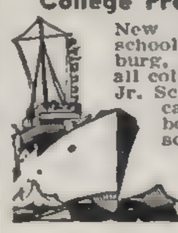
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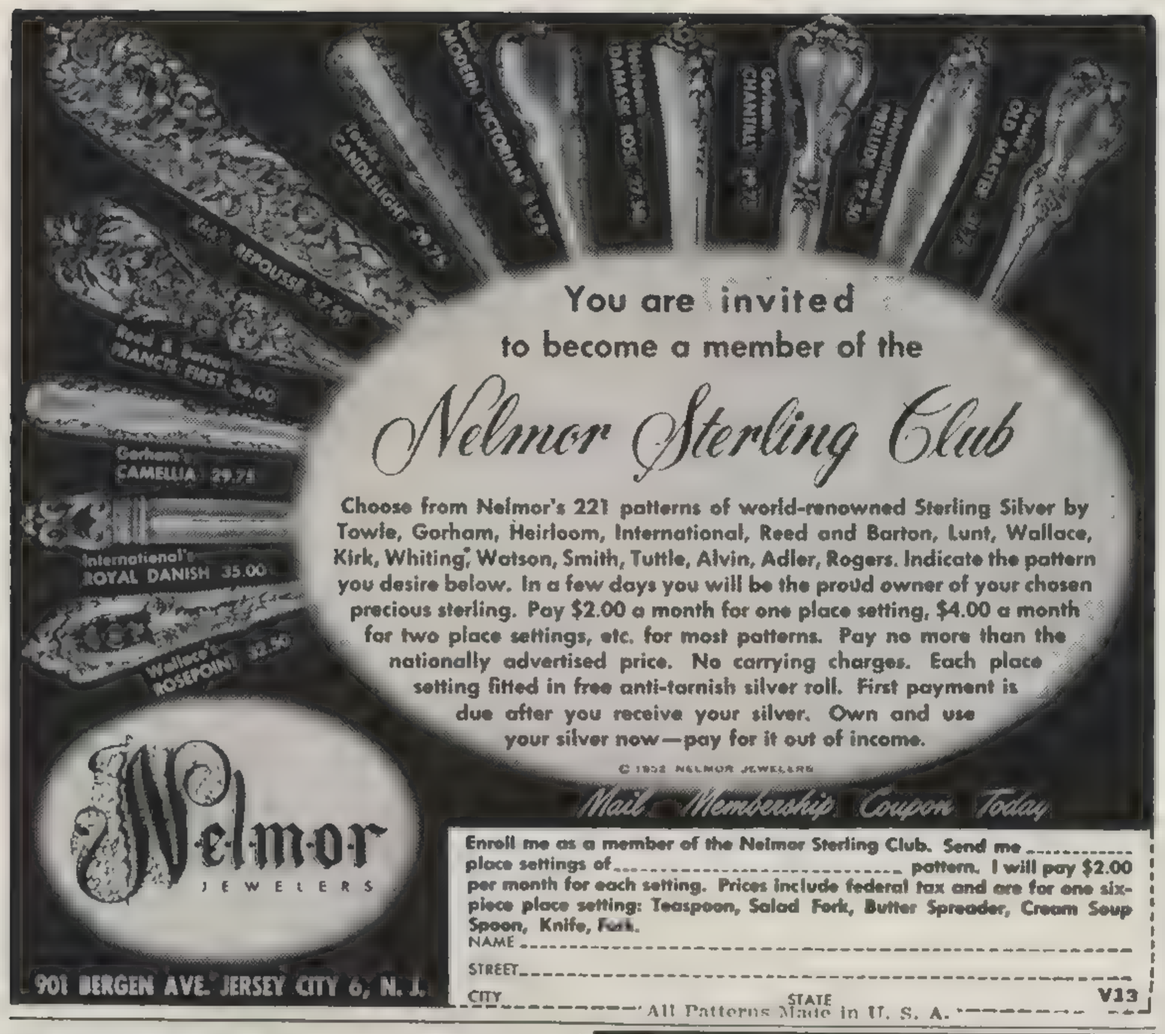
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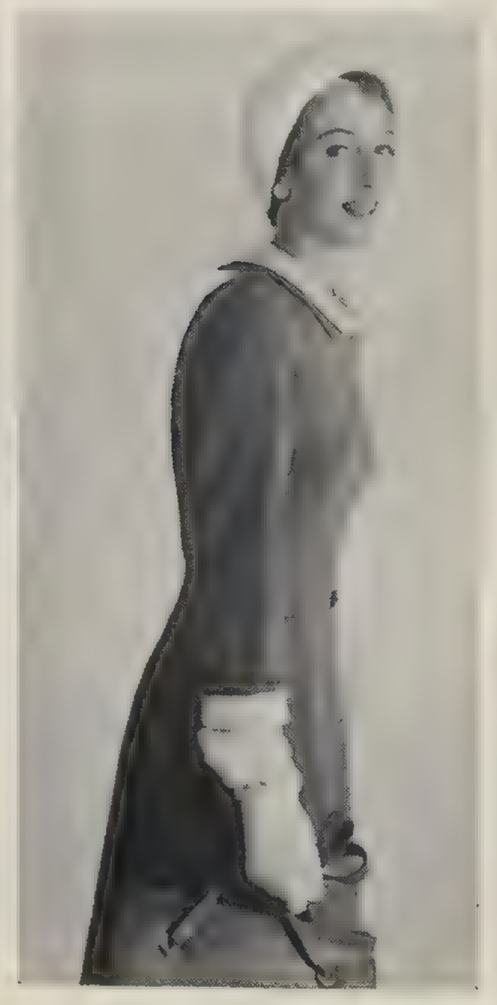


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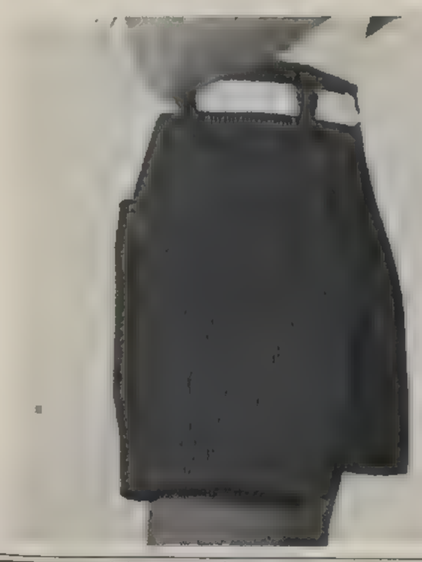
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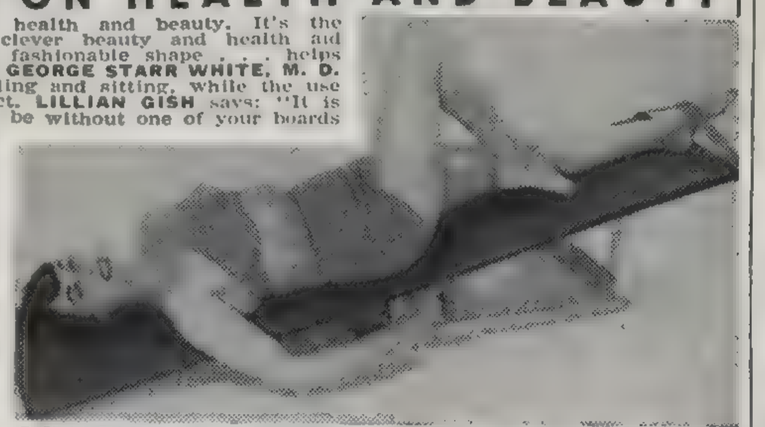
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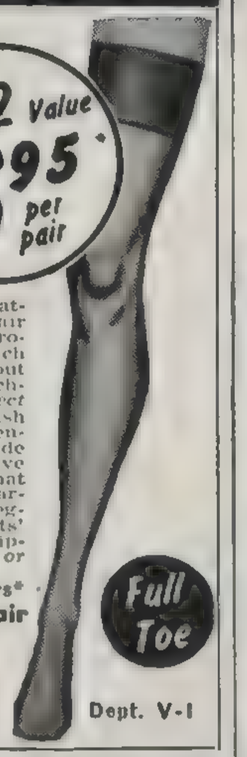
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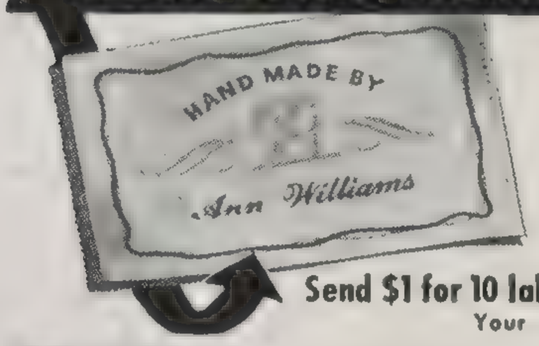
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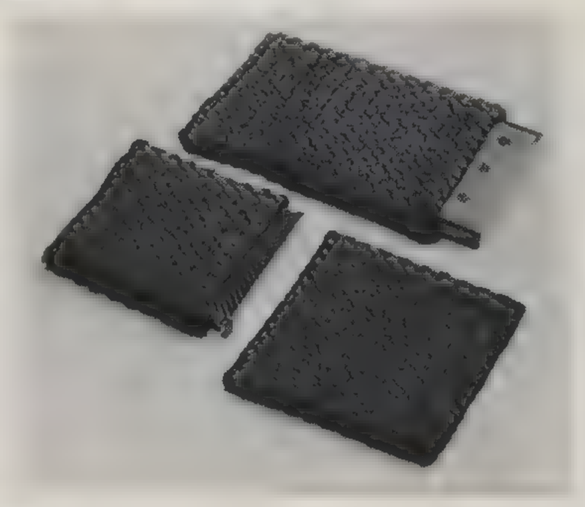


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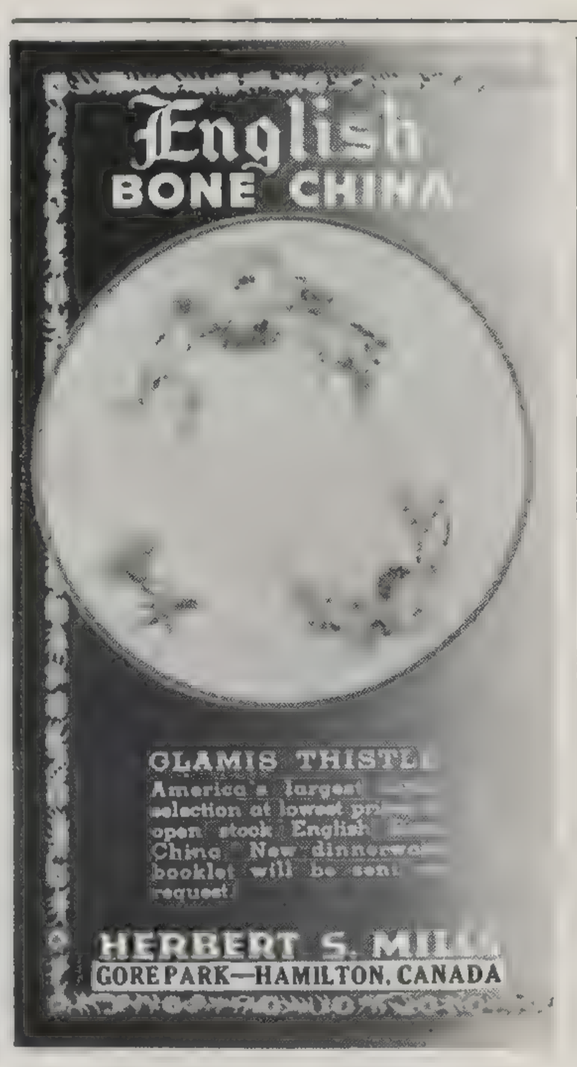


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February 1 Vogue

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Art Director:
ALEXANDER LIBERMAN

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Beauty Editor:
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Managing Director: HARRY W. YOXALL

FRENCH VOGUE
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INCORPORATING VANITY FAIR

New York *Paris* *London*

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JANUARY 1953

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COVER: A change in the system: a pale resort coat that can take a bath—it's 100% Acrilan; $45. Sleeveless jersey dress, Acrilan with wool; $40. Both, by David Crystal. These, the belt by Schaffer, the jewellery by Nettie Rosenstein, the scarfs by Echo, all, Lord & Taylor. Hanson gloves. Lipstick, Frances Denney "Highlight." Coat and dress, also at Wanamaker's, Phila.; Garfinckel's; Carson Pirie Scott; J. P. Allen; Woolf Bros.; Neiman-Marcus; I. Magnin; and shops listed p. 78.

STOP AND GO

BEGINNING WITH THIS PAGE

AND TRAVELLING ON THROUGH THE

NEXT SEVEN IS

DAVID CRYSTAL'S WARDROBE OF

NEW HORIZON FASHIONS,

HAPPY AT HOME OR ABROAD.



STOP . . . . . at Varadero Beach in **DAVID CRYSTAL'S** Young Lady of the Sea.
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Carson Pirie Scott & Co
CHICAGO

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STOP.....off at Guatemala's Antiguan monastery in **DAVID CRYSTAL'S** serenely beautiful surplice shantung. It's Cohama's silk and Orlon shantung, the perfect trouper. Silver, navy, aqua or cafe au lait, sizes 8 to 16, 39.95.

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JULIUS GARFINCKEL & CO.
IN THE NATION'S CAPITAL



GO.....down to the sea at St. Thomas in silken stripes. Here **DAVID CRYSTAL** makes the most of Goodman and Thiese silk parchment, letting the stripes mark off a yoke that ties on high. Black on toast, silver or royal, sizes 8 to 18, 39.95.

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STOP.....for a swizzle after a swim in one of Haiti's pools. And catch some sun in **DAVID CRYSTAL'S** cool delight of M. & W. Thomas cotton Panama* cloth. White-washed blue, green, lilac or Tropic pink framed in stripes. Sizes 8 to 18, 29.95. Hat, 10.95.

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PHILADELPHIA



STOP . . . . . at Waikiki and watch them ride the waves. You'll be a pretty sight to see in this tuck-top dress by **DAVID CRYSTAL.** It stays pretty because it's Burlington pima cotton and Orlon. Navy, oxford grey or cafe au lait, sizes 8 to 18, 39.95.

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GO.....to Lima in Linen. Tootal's variety, Tebilized* for crease-resistance.
Made up by **DAVID CRYSTAL** with a neat zip-front, subtle color contrast
in the scarf and belt. Pink, blue,
lemon or navy, in sizes 10 to 20, 35.00.

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En Avion
PARFUM DE
CARON
100% IMPORTED FROM FRANCE

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Vogue's eye view of

the New Year:

ONLY 1 TO A CUSTOMER

One is all you get. One is all anybody gets. Words delivered in an ominous tone, followed by the opening chords of the Beethoven "Fifth"? Not in a Vogue's-eye. We're just comparing 1953 to other rare and irreplaceable merchandise: not to be wasted, because there are no refills; not to be mishandled, because there are no returns; to be used wisely and well, so that you'll always have its benefits. One year spent wisely by one hundred fifty million people might change the whole of history.



1953 changes in the system

Opening this issue all about changes: an airport scene. Why's that? That's to show you how new habits are changing travel systems, for one thing; fashion systems, for another. Because of the new commuter attitude toward all sorts of travel, TWA flies its New York-Los Angeles sleeper plane, the Ambassador, at 12:30 A.M.—meaning, you can see a Broadway play, enjoy a buffet supper (with champagne) in the air, and a good night's rest, and still get to California bright and early the next day. Then, also as part of this new travel attitude, Vogue shows on these pages a coat that can go straight from the theatre to the airport over a theatre sheath, and on arrival, straight into California traffic over a street dress. One result: a new theatre fashion, the pale fleece coat (see below). That's just one change in the system; on every page of this issue of Vogue, you'll find others noted—changes in many aspects of life, the big and the small and the middling. And they've been happening thick and fast enough to make every woman want a summing-up; in fact, almost the only thing that's stayed permanent this year has been the permanent wave. There've been major changes in science, the arts, travel, fabrics, and food. And the over-all tide in fashion has turned completely—away from the woman who's a letter-perfect follower of fashion to the one who uses fashion as a medium of self-expression (therefore: the rise of separates; the fall of the classic suit and dress; complete variety (depending on time-of-day) in skirt-widths, skirt-lengths, heel-heights, hats; the varied uses of costume jewellery; $90,000,000 worth of interest in hair-colouring).

Pale-blue Worumbo wool coat by Ben Gershel; Trigère's rhinestoned white wool crêpe dress; Rolfs bag (right)—all, Bonwit Teller. Coat, also Hudson's; Hutzler's; I. Magnin. Sandals, I. Miller.

MILTON GREENE





1

2

TERME REGINA ISAB

6

Maitre Chance Luncheon

Entree:	Caloric Value
Half Broiled Squab	130
Wild Rice	20
Cranberry Relish	25
Vegetables:	
Broccoli with Sauce	60
Beets	50
Carrot Mold	60
Salad:	
Asparagus Tips + Dressing	40
Tomato Slice	10
Endive	15
Buttermilk Lime Sherbet	120
with Strawberries	20
in Raspberry Sauce	35
Angel Cake	100
Total	685
Black Coffee	

Thursday, January 1, 1953

8

9

10

System-CHANGERS











Named on these four pages, system-changers, big and small, coming in 1953. 1. Changing the suit, the matchbox jacket (this, Adele Simpson; at Henri Bendel). 2. Reviving interest in spas, the new "radio-active baths" at Ischia in Italy. 3. Dividing rooms without causing claustrophobia, glass walls (these, by Laverne). 4. Revitalizing complexions, the intent of new complexion serums, to appear in ampules. 5. Attracting the tourists and big capital, the Belgian Congo (uranium, timber). 6. Influencing everything in fashion, the knitting needle. 7. Outsmarting humans, the electronic calculator, Univac, with a memory, a brain 18,000 times normal size, no creative ability. 8. Appearing as a matter of course, diet-oriented menus (one famous hostess lists calories for her guests). 9. Softening up, shoes and shoe-leather (shoe of kid-glove leather, by Joyce). 10. Replacing the set set, the hairbrushed coiffure; here, Marcel's Michelangelo cut. 11. Losing weight, the girdle; weighing 5 oz., this, by Lily of France. 12. Lifting whole sections of bridges, dropping them neatly into place, the new jet-powered helicopter. 13. Raising hopes for protecting children against paralytic polio, the antibodies in gamma globulin. (*Continued*)

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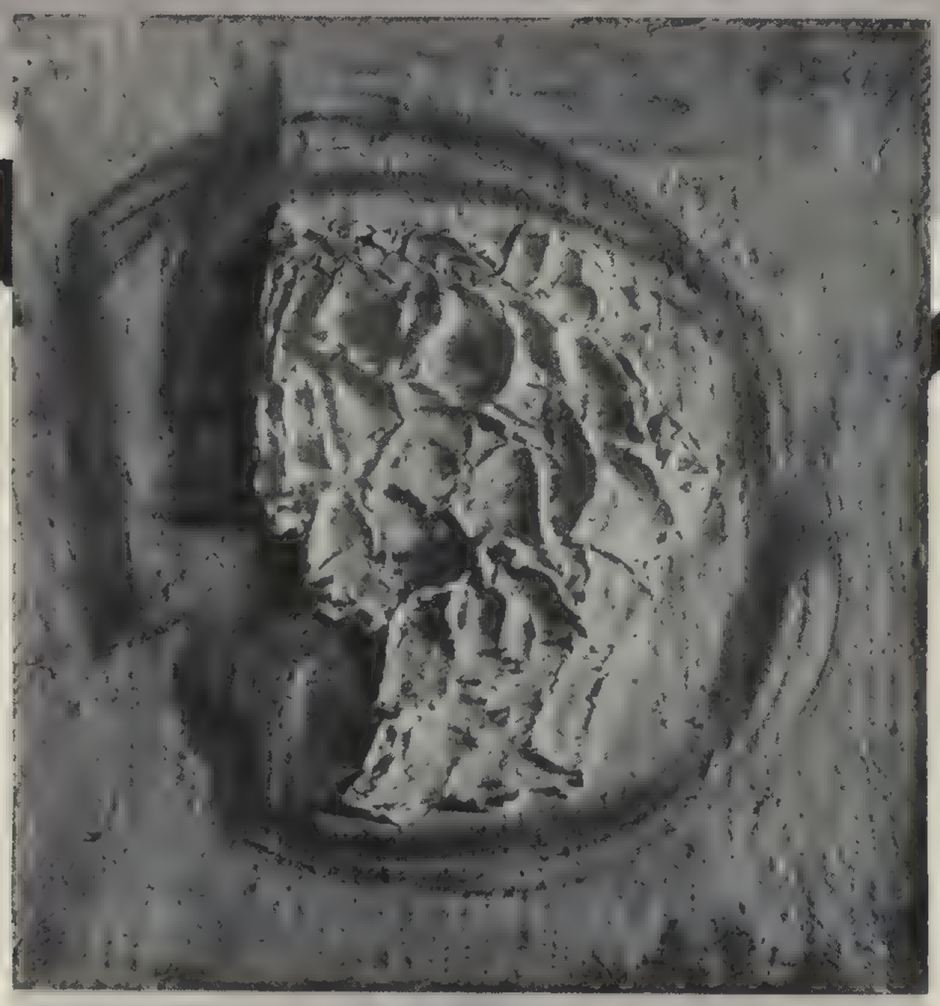
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VLADIMIR USSACHEVSKY	Sonic Contours *(first performance)*	For tape recorder
OTTO LUENING	Low Speed Invention Fantasy in Space *(first performance)*	For tape recorder

18

System-changers *continued*

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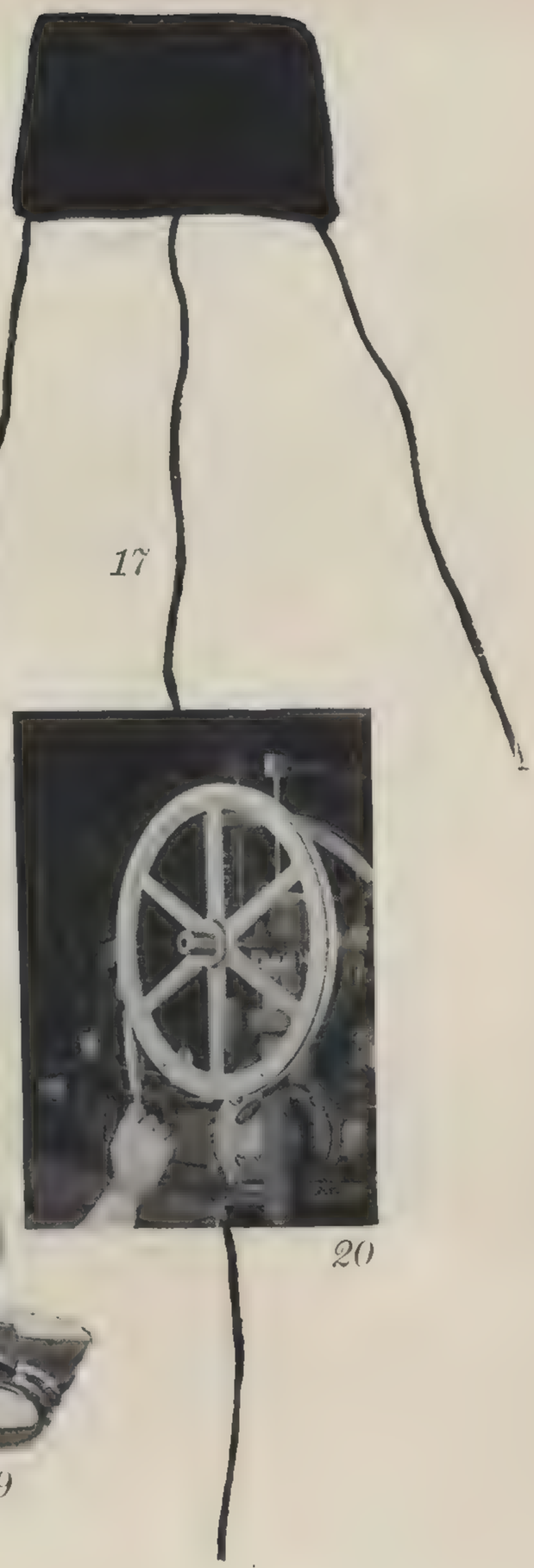


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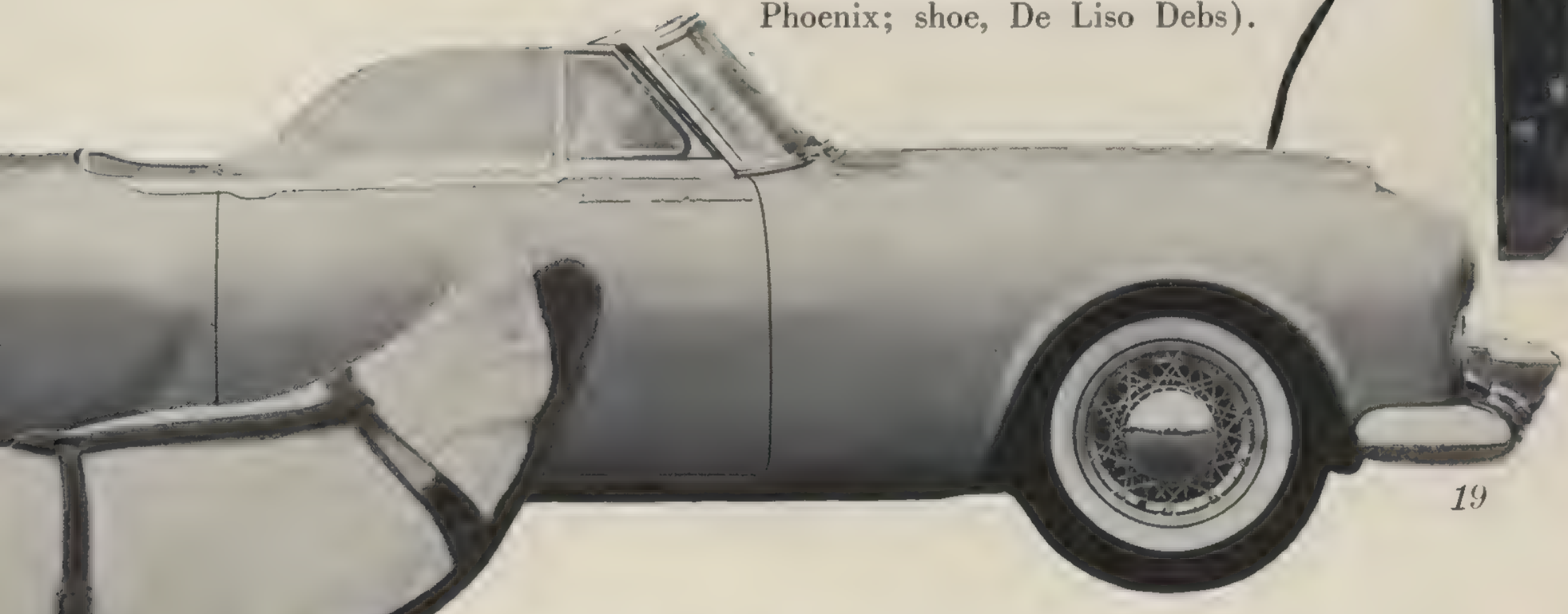
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14. Making furniture lighter, knitted wire (chair by Bertoia). 15. Lengthening life-span of fingernails, electric cuticle massage (Antoine Salon). 16. Giving cosmetics more bounce, unbreakable plastic. 17. Forecasting portable TV with a 4″ screen, the new spider-sized transistor. 18. Providing a new way to compose and play music, the tape recorder. By successive tapings, one musician can improvise with himself, "play" at inhuman speed, create entirely new sounds. 19. Adding terrific dash to the scene, new American cars. Long, low, and wearing wire-spoke wheels, here, the new Packard. 20. Easing parking, power steering (Chrysler, G.M., Lincoln . . .). 21. Making bare shoes bare-able, sandal-foot stockings (these, Phoenix; shoe, De Liso Debs).



17

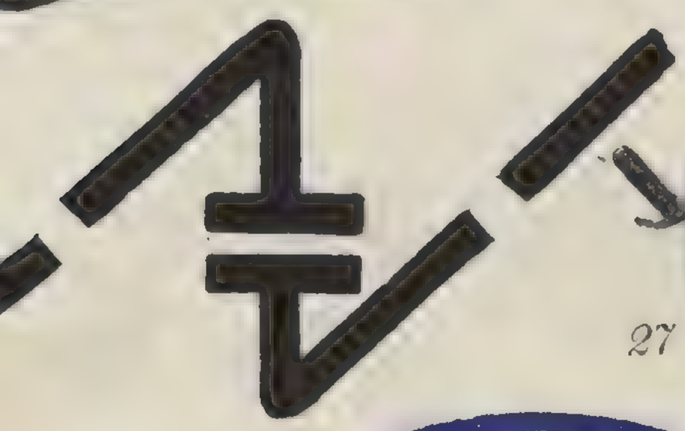
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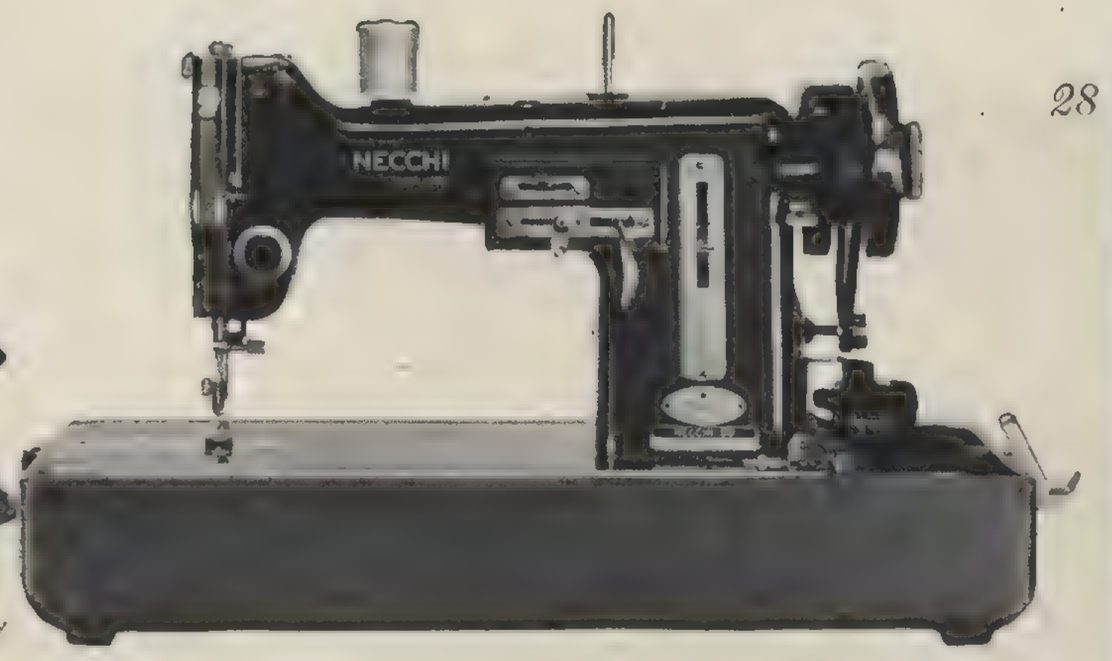


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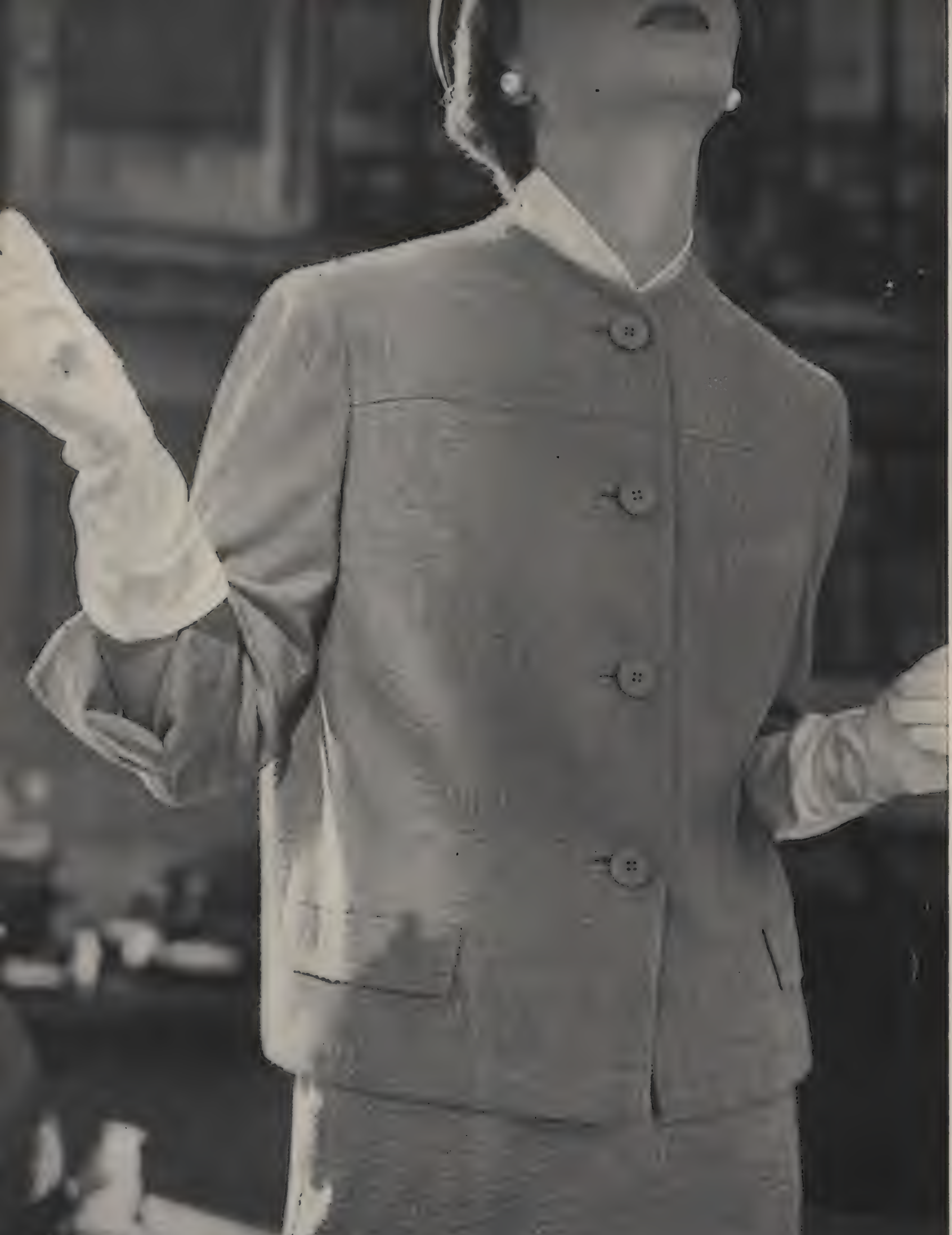


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26

22. Preserving food for two years at room temperature, electronic rays. 23. Duplicating his own oil paintings in mass, the French painter Fautrier's secret new system. 24. Causing a controversy in shampoo circles, the new selective shampoo that purposely leaves a film of oil. 25. Revising packing, the new soft luggage. 26. Improving TV reception, bringing in new range of stations, Ultra High Frequency. 27. Simplifying sewing, the new Necchi machine with automatically-adjusting attachments. 28. Shuttering sun on all sides, sunglasses with windows over the temples.





Changing the suit-system:

The

MATCHBOX

jacket

Putting it on the line—you can't begin to know about 1953 fashion until you know about this, about the new jacket that's happened, and what it's doing to the suit. Vogue likes to call it the matchbox jacket: it's narrower than the standard box (in fact, often fits at the hips) and oblong instead of square in shape; and it never ever flares. It got its start a year ago in a Balenciaga collection, when the French couturier decided to scrap the sharply fitted jacket that had been big suit-fashion for seasons in favour of one with a gently moulded front and straight back. Now it's evolved into the form you see opposite —and as such, as the matchbox jacket, it's causing radical changes in the suit-line and suit-life. For one thing, it has changed the suit for the softer; even fitted suits now are less drastically fitted, have milder curves. It's changed the suit for the slenderer—narrow matchbox jackets *need* slender skirts. And it's made suits simpler; details are few and far between. Other changes made by the matchbox: When it's lined to match a blouse, it makes a suit a costume. When it's very short and sleeveless, it's summer fashion—the pillbox jacket. Made for evening in satin, it's a theatre-box jacket, new look at night. And when it's brightly glittered, it's one of the prettiest fashions present at 1953 parties—the jewel-box jacket.

Opposite and above: Matchbox jacket and skirt in water-blue bouclé wool—a Harry Frechtel suit in Pacific fabric, about $100. The suit and the Dawnelle gloves, at Altman. The suit, also at Garfinckel's; Famous-Barr; Frost Bros.; I. Magnin.



MATCHBOX SUITS:

new costume-system

For the woman who's looking for a look and not just a line, this message: look no further than the nearest matchbox suit. There you're apt to see, as here, a pretty blouse matched to a pretty lining. The open hang of the jacket's the reason, and the result's a complete suit-costume. *This page:* Black worsted jersey, the matchbox jacket made with dropped shoulders and lined in a black and white lightning print—the same silk taffeta fabric used for the blouse. Costume by Herbert Sondheim, in jersey by Heller: about $155. Bonwit Teller; Kaufmann's; Sakowitz. The hat: Hattie Carnegie. *Right:* Navy-blue worsted poplin, with a lining and built-on blouse of green and white silk Shantung. By Beni Claire of Paul Parnes, in worsted by Bellaine: about $155. Milgrim; Strawbridge & Clothier; Frost Bros. John Frederics hat.

FRANCES McLAUGHLIN





new north-south system:

MATCHBOX SUITS

What's different about these costumes for the south this winter: when you come back, you'll wear them for spring and summer as always, but not only in the country—in town. One reason, the matchbox jacket; it's bringing a new urbanity to resort fashions. Second wherefore, colour; bright linen suits are an accepted part of city traffic now. *This page:* A matchbox suit in persimmon linen—a city line in a colourful colour, the new system for the south. The tabbed jacket is lined with black rayon taffeta, covers a black wool jersey overblouse. Costume by Talmack in Moygashel linen, $80. Lord&Taylor; Harzfeld's; Himelhoch's; Neiman-Marcus. Black straw cap, Mr. John. *Facing page:* Near right, a matchbox jacket and a skirt of natural raw silk; an apricot silk Shantung belt to match the jacket lining; and a black silk blouse. Costume by Herbert Sondheim, $135. De Pinna; Woodward & Lothrop. Far right, sun-tan linen and leopard silk—a lined matchbox jacket boxing a slim, sleeveless sheath. Costume by Adele Simpson in Moygashel linen, about $145. At Altman; J.W. Robinson.



Due to a time-change:

THE MONDAY SUIT

FRANCES MCLAUGHLIN



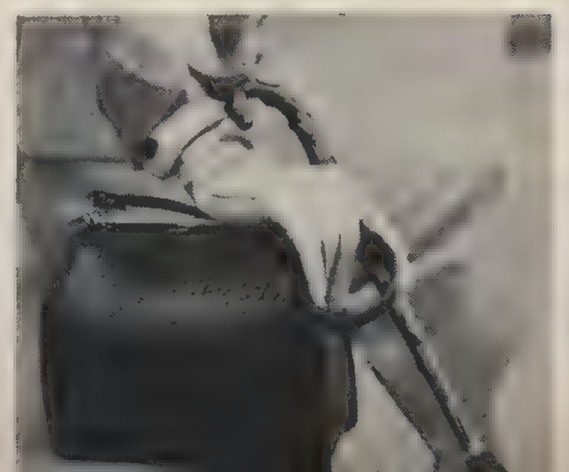
What ever's that? It's a new fashion born out of a time-change in the theatre system. Namely, the seven o'clock curtain, Monday nights, for commuters, and that means a costume that could *start* going to the theatre on the 9:06 in the morning. The answer? The Monday Suit. *Opposite:* It could start its evening at noon—this scoop-neck sheath with its button-up-or-not box jacket. By Herbert Sondheim of Meyer worsted crêpe lined with Ameritex cotton. $155. Straw pill-box; calfskin bag by Koret; McCallum stockings, Delman pumps, all Bergdorf Goodman. Suit, also at Strawbridge & Clothier; Hudson's; Thalhimers. *Left: Could* be a Monday Suit with a change of blouse. Here, in town for the day; brown-and-white British worsted suit, sleeveless linen blouse. By Ben Gershel, $165. Saks Fifth. Side-perched putty-coloured straw hat, at Mr. John. *Right:* Starting at the top; six good plays for the Monday Suit to take in. Blown rose on a pink velvet hat. Patent leather Delmanette sandals. Navy-blue velvet beret and Trifari maple-leaf pins and earrings. Patent leather pumps, by Delman. Alligator bag, pig-skin gloves. All at Bergdorf Goodman; all hats, these pages, made-to-order.













change in the leather:

BEESWAX BROWNS



Opposite: 1953 getting off on a whole new footing—aniline calfskin, custom leather now being used for ready-made shoes and starting a new fashion in shoe colours: the beeswax browns. Golden. grainy, translucent browns, they're brought about this way, by using aniline dye rather than (standard procedure) paint-pigments to colour the calfskin, by letting the leather show through rather than masking it. After dyeing, they're waxed and polished much as a fine piece of wood is; and—again like a f.p.o.w.—grow more translucent with every lick of the brush. Pumps of Loewenstein aniline calfskin; about $19. By Palizzio. "Starlet" stockings by Van Raalte; $1.65. Gloves by Superb. All, Bloomingdale's. The shoes are also at Halle Bros. The Wunda Loom carpets are by Belrug Mills.



FRANCES MCLAUGHLIN

new for January:

THE WHITE HEATHER SUIT

Above: 1953's matchbox suit, the suit with the narrow, unwaisted, oblong new jacket, here given several interesting new nuances. For one, the curved edge of the matchbox. For another, the fact that the blouse underneath, matched to the lining, is an *over*blouse. And, for a third, the colour, new for town—white heather. Costume by Adele Simpson of Stroock wool-and-rabbit's-hair and (appearing in lining, overblouse, and scarf) marbleized silk; about $195. This and the Koret bag, Lord & Taylor. Suit-costume, also at Miller & Rhoads; Neiman-Marcus; I. Magnin. Sailor hat: From John Frederics.

HORST

MATCHBOX SUITS:

5 personality changes

Above: Matchbox suit of black and white checked wool—the jacket, in this case, has an inverted back pleat held by buttons. Part of the suit, a white piqué blouse. By Philip Mangone, of Botany wool; about $165 at Saks Fifth Ave.; Hutzler's; The Dayton Co. Big, square black alligator bag by Koret, at Saks Fifth Avenue. *Right:* Navy-blue and white checked worsted suit. The jacket is the new oblong shape in just about its purest form; has a little curved collar. By Seymour Fox, of Walther worsted; $119 at Saks Fifth. Panama cloche, John Frederics.







Left: Wide-collared matchbox jacket with its own sheath dress—both, of grey French wool. By Ben Zuckerman of Seydoux & Michau wool, $225 at Henri Bendel; Frederick & Nelson. *Above:* Beige tweed matchbox jacket; beige flannel skirt. Blouse and jacket lining, rayon Shantung. By Jaunty Junior, $60 at John Wanamaker. Tweed, Cereý; flannel, Miron. *Below:* Grey flannel suit; blouse and jacket lining of striped grey jersey. By Adele Simpson of Forstmann wool; about $185. Henri Bendel; I. Magnin. Hat by Harryson, at Henri Bendel.

FRANCES MCLAUGHLIN



The Duchess of Windsor

In the dress she will wear at the Duchess of Windsor's Ball: the Chairman of the party which will be held on January 5th at the Waldorf Astoria for the benefit of the Hospitalized Veteran's Branch of the Musician's Emergency Fund. The Duchess' dress: coral faille and jewelled silk organdie, chosen from the Elizabeth Arden collection. The jewels, from Van Cleef & Arpels; the sable stole (tossed back for the moment) from Maximilian. You'll see those three last names, plus that of Buitoni, listed on the program as the underwriters of the benefit. Vice-chairmen of the ball: Mrs. Lytle Hull, Miss Elsa Maxwell, Mrs. William C. Breed.





Mlle. Jacqueline Delubac, wearing Manguin's grey-blue chiffon.



Mlle. Geneviève Page, wearing Manguin's caramel-over-beige chiffon.

Sparks from the Paris Midseasons

What looks new: Chiffon, drifting, shifting colour, washing over taffeta, disciplined into rolling pleats. (Example, the two above from Manguin.) Givenchy's long-sleeved, straight-skirted flannel or jersey dresses, high in front, slit down to a V at the back. Manguin's featherweight woollens—as in a dark red evening skirt and stole with a crimson velvet top. Schiaparelli's wool crêpe or jersey sheaths, with low-scooped backs; often in blue, always with contrasting jackets, embroidered or tricot-trimmed. Lanvin-Castillo's late-day yellow wool coat dress, trumpet-skirted, and trimmed with mink. His tube-narrow tweed coat, with the stand-away collar; his fascinating mink triangle, the skins basket-woven at the back. *Both dresses—copied for immediate wear—at Henri Bendel.*

HENRY CLARKE

Paris: *new everyday system*



MADAME DANIEL SAINT



PRINCESSE CYRIL TROUBETZKOY AND DAUGHTER SOPHIE



COMTESSE DE JAUCOURT



MADAME GEORGES VERNES

Here are four young, pretty Parisians (no change in the system *there*), wearing clothes that do represent a change in the system of Paris dress—a change in degree primarily. What wasn't—but now is—is the very smart, very relaxed, every-daily costume, midway between the casual and the sleek town look. *Opposite, far left:* Madame Daniel Saint, a Brazilian beauty with red-gold hair, waiting for a friend at the Tour d'Argent, wearing Griffe's alpaca box jacket, easy, straight, and Paulette's green flowerpot hat. *Opposite, left:* Princesse Cyril Troubetzkoy, tall and blond and lovely, meeting her daughter Sophie after school, wearing one of Fath's famous Chesterfields, here, grey fleece with a beaver collar, and beaver hat. *Above, left:* Comtesse de Jaucourt, at l'Escargot (she likes the little *bistros* for luncheon), wearing a delicately-shaped black-and-white tweed from Dior's boutique, and tiny cloche.

Above: Madame Georges Vernes has, herself, a look of easy elegance—very naturally, too—as she is a great sportswoman and one of the fine shots of France. Here, meeting a friend for a pre-luncheon plate of oysters at La Lorainne, she is wearing a wonderful loose tweed coat from Schiaparelli's boutique.

RANDALL

NEW PRINTS HERE AND ON THE NEXT TWO PAGES.
OTHER NEWS: ON PAGES 110-111 AND 152-163.

New systems beginning SOUTH

This is something that every woman wise in fashion knows,
whether she winters south or not:
that the south in winter is a kind of hothouse for fashion—
new silhouettes, new fabrics, and new colour schemes are brought
to an early bloom there, so that their possibilities
for spring and summer can be fully explored.
Very much worth your study then, the 1953 resort scene—
the fashions in it are going to influence not only the
January system there but the April-August system almost everywhere.
1. The new resort prints: definitely designed with city
springs and summers as well as winter holidays in mind.
So: black-and-white prints with more white in them than black
(as illustrated here), because that's a smart balance in town or out.
Widely spaced prints in lighter, clearer colours (see the
next two pages). Shock prints, with bright blue or bright yellow
appearing most often in their patterns.
2. The new southern look: more urbane—again because
designers are thinking of the return-to-the-city when they cut
their resort clothes. Therefore: matchbox suits,
pleated crêpe sheaths, a fashion for slender, worldly lines—
not a trace of dirndl in the lot. Even beach fashions
have a dressed instead of an undressed look
(later on in this issue: play sheaths, turtle necks,
and blazers, these worn for lunch with earrings and satin stocks).
And: there's more colour in the resorts this year. That's because
a bright linen suit, bought for a winter trip,
can continue its life back in town later on. Since Balenciaga
introduced summer suits in colours like poppy and lime, colourful colours
are an accepted part of the traffic in cities everywhere.
WHITER BLACK-AND-WHITE PRINTS, illustrated here:
new for the south, they're also slated to be part of
the city fashion system this spring and summer.



Facing page: Combined in this one costume, three fashions that are going to be influential for a long time to come—the fashion for matchbox suits, for blouses matched to linings, for whiter black-and-white prints. Costume by Christian Dior—New York, in black silk alpaca by Goodman & Theise, the overblouse and lining both of printed French silk. Henri Bendel; Neiman-Marcus; Harzfeld's; Holt, Renfrew of Canada. The chair: an Allan Gould design. The rug: at Edward Fields.



Left: In more white than black, the biggest print of the season—a design of bowknots on a silk organdie dress for winter evenings south, spring and summer evenings north. A Ben Reig design by Omar Kiam in Staron fabric. Saks Fifth Avenue; Neiman-Marcus.

THE SANDAL: a sole, a heel, a skein of black patent leather straps, a black-and-white printed silk lining. By Mademoiselle in Seton leather, the lining of Regency silk. $16; Lord & Taylor.



HO•ST



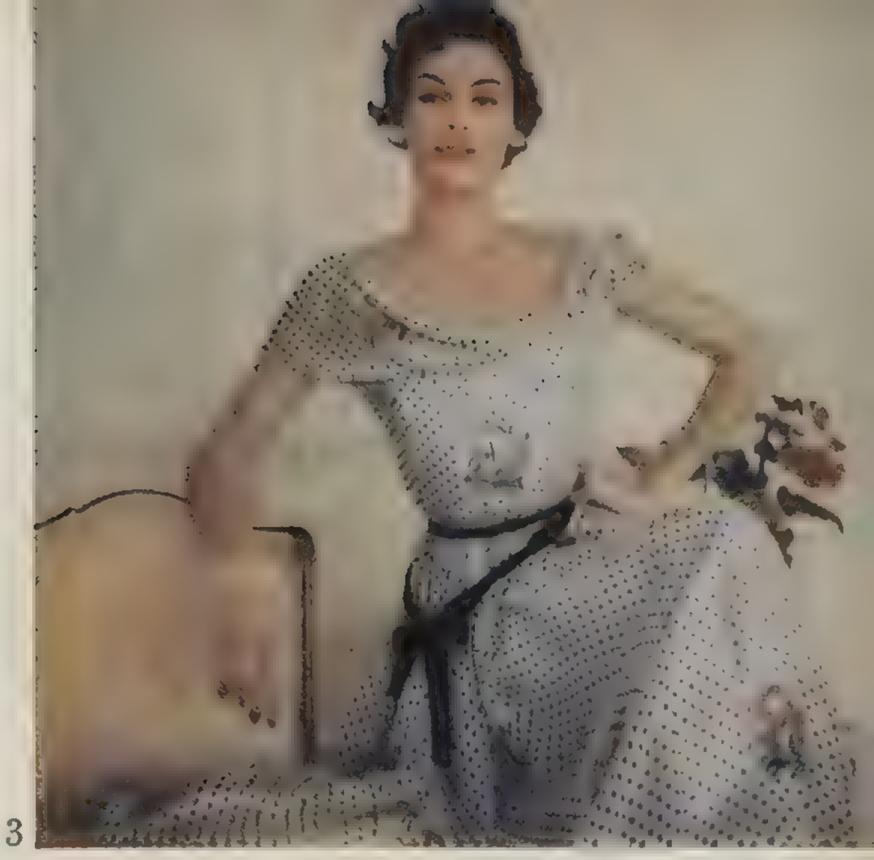


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1

Resort prints *continued*

Re-stated here, the change in the print system:
January resort prints designed with the city in July in mind.
All five fashions shown are light and clear in colour,
not only because that's a look that's lovely for the south,
but because lighter, clearer colouring is going to be fashion
in town this spring and summer. Makes everything much more practical,
this new system—forward-buyers can start building summer
wardrobes now, and sun-bound travellers can count on double
their money's worth from every light, clear print they pick.



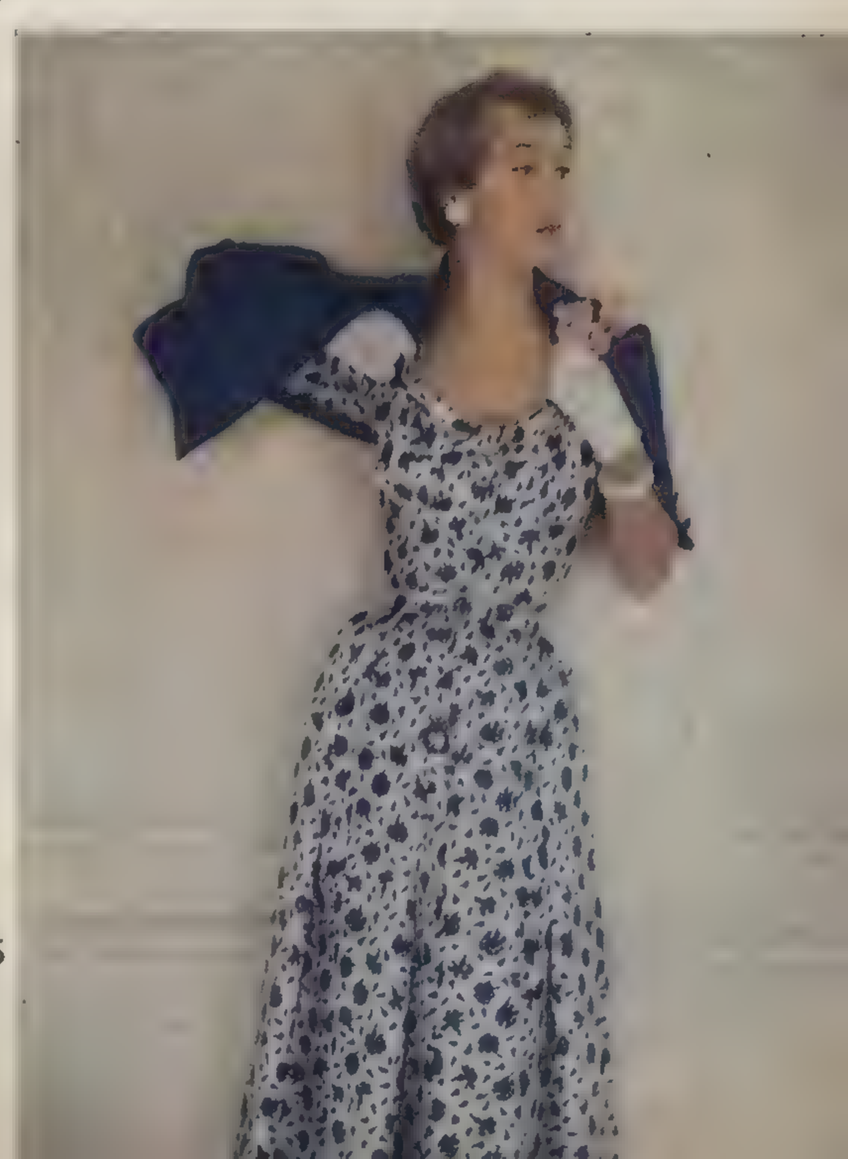
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1. For the south, for a certainty, this dress
of clover-printed ivory silk Shantung. Now shut your eyes and imagine it
at dinner on a city terrace this summer—right? Right.
By Kasper in Maxwell fabric, about $45. Dress and the Flower Modes
flowers in the hair, Lord & Taylor. Dress, also
Hutzler's; Joseph Magnin. The No-Mend stockings, at Altman.
2. Dove grey silk surah with a leafy white print, and a grey
Stroock wool jacket lined to match. By Kane Weill, $110. Best's.
3. Little dinner dress wherever and whenever spring or summer is—
silk chiffon, dotted and carnationed. By Larry Aldrich in
Brooke Cadwallader fabric, $90. Saks Fifth.
4. Jacket and sheath, both in a geometric silk surah print
with the new, clearer colouring. The jacket's interior:
lemon silk Shantung. By Benham, $99. Costume and Dawnelle gloves,
at Saks Fifth. Dress, also J. P. Allen.
5. Cornflowers on silk, and a jacket of cornflower linen
(Tebilized McBratney linen) lined to match the dress.
By Mollie Parnis, $110. Best's. *The rugs:* by Gulistan.

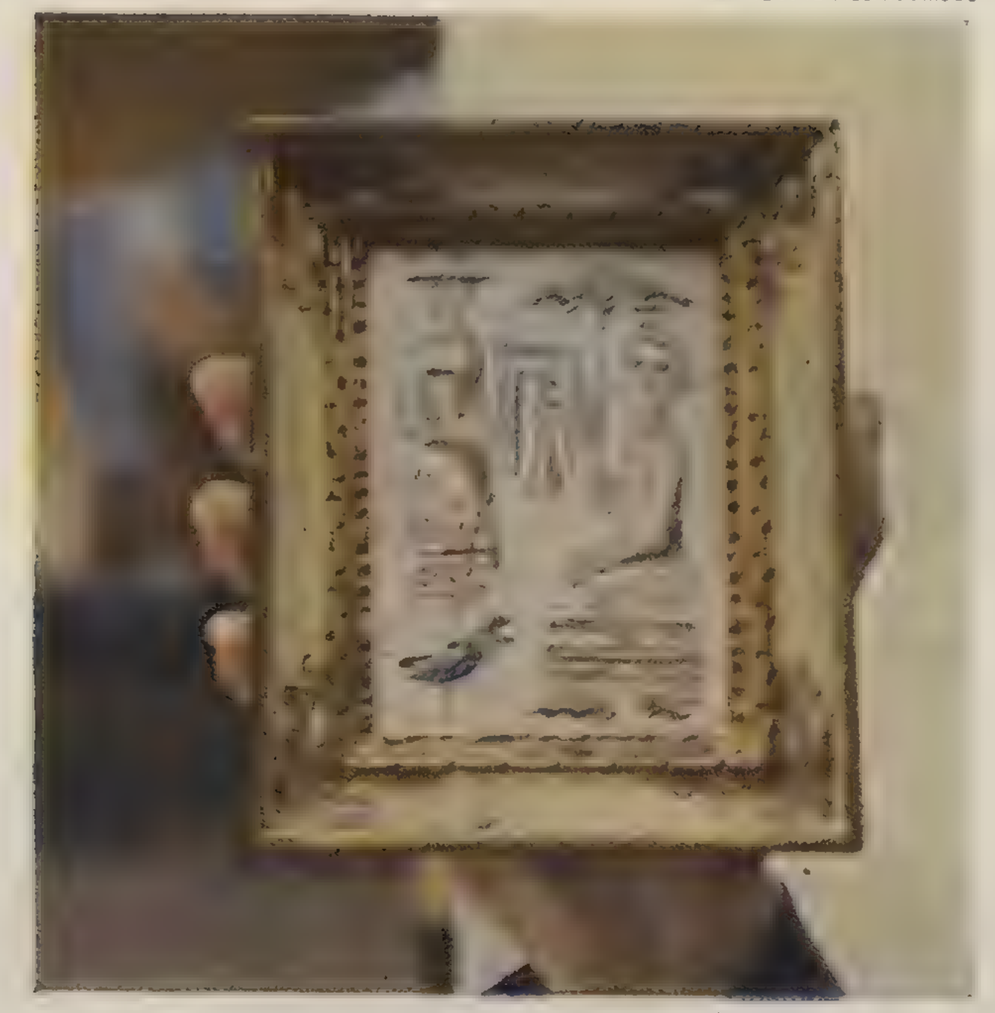
HORST

4



5

DIANE AND ALLAN ARBUS



A CAMPIGLI PAINTING, SMALLER THAN A MAN'S HAND

New kind

CESARE ZAVATTINI'S DINING ROOM, WALLED WITH 334 LITTLE PAINTINGS



This collection, which he calls *"Le Louvre des Pauvres,"* belongs to Cesare Zavattini, Italy's great scenarist, who wrote such brilliant films as *Shoeshine, The Bicycle Thief,* and *Miracle in Milan.* (A man of enormous charm and bursting energy, Zavattini once said he wished he could write with both hands at once.) When he isn't writing, he paints and collects paintings averaging three and a quarter by four inches in size. In his small Roman apartment there are now almost 700 little paintings, by almost every contemporary painter in Italy—De Chirico, Severini, Vespignani, Manzù, Guttuso, Music, Fazzini, Afro, Mirko, Fini, Sironi. Among the 310 self-portraits are four by the artist-writer Carlo Levi. Campigli, a great friend, really started the collection when he gave Zavattini a tiny painting, which looked, Zavattini thought, rather lonely on the wall. Zavattini believes that there is a new appreciation of little things; for example, the footage expended, in realistic movies, on such significant bits as a man knocking on a door. All the same, he says, "If I'd had Versailles, naturally I wouldn't have collected little paintings."

of collection: THE PRIVATE MUSEUM OF CESARE ZAVATTINI

ZAVATTINI IN HIS STUDY, WITH 310 SELF-PORTRAITS BY CONTEMPORARY ITALIAN ARTISTS

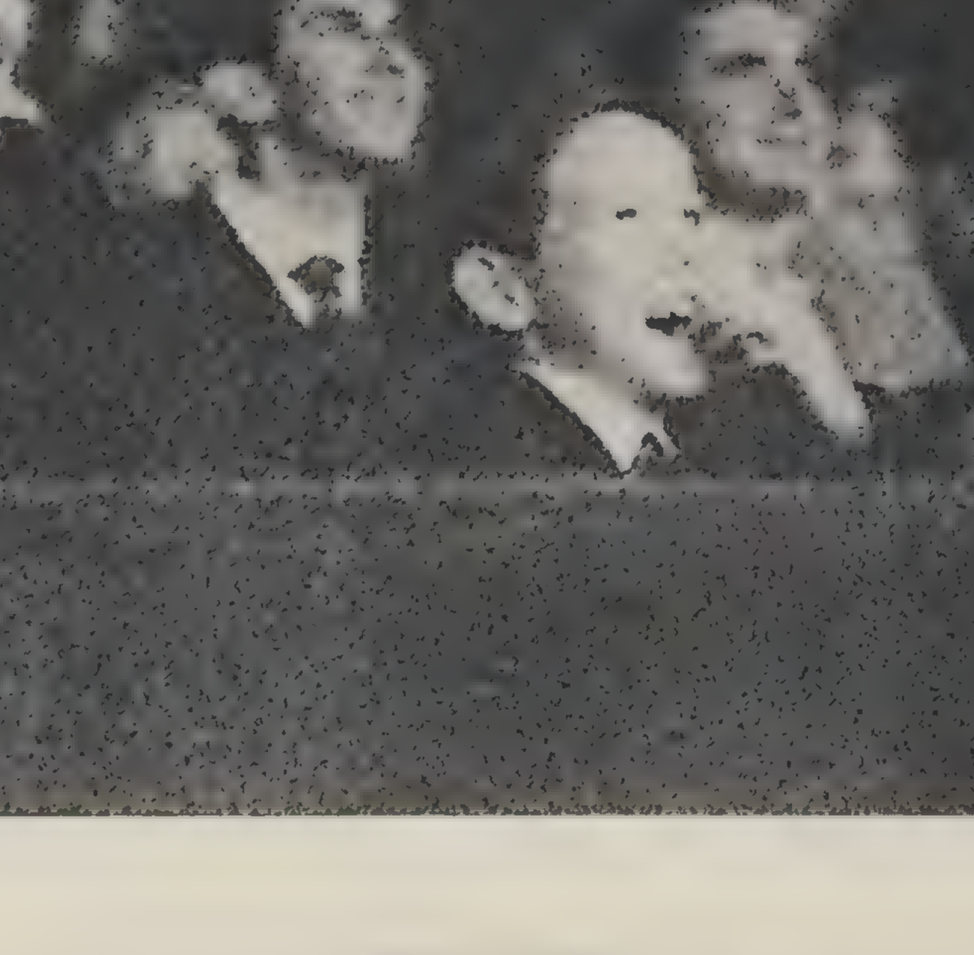


JOFFÉ

ROBERT L. BENDICK, MERIAN C. COOPER,
co-producers, a mediator and a dynamo



HAZARD E. REEVES,
electronics pioneer, a man addicted to success



LOWELL THOMAS,
polysyllabic idea man





Cinerama audience photographed from the sound control booth in the orchestra pit

CINERAMA

BY MARY JEAN KEMPNER

"It's better than popcorn," an expert said of Cinerama, the most important motion picture milestone in twenty years. (*U.S. Camera* recently gave it its highest award.) Ever since Cinerama opened in September, its box office at the Broadway Theatre in New York has been becomingly adorned with a queue of from fifty to two hundred and fifty people waiting to buy tickets for two shows daily, except Saturdays when there are four shows and Sundays when there are three. Whatever time or day, the theatre is sold out. Nine choked telephones attempt to handle the business. About six hundred letters come in daily, plumped out with checks or money orders. Not even the exhilarated backers were prepared for the emotional fettle following the opening of their $3,000,000 gamble that started fifteen years ago.

The cause of all the tootle, as everyone now knows, is a three-eyed camera, a concave screen, omni-directional microphones, a combination which swaddles the audience in action and sound. Although the actual material shown on the screen is often banal as a travelogue, its impact on the audience is compulsive. Even wiseacre hearts swivel during the roller coaster sequence. Nostalgic travellers breathe the ripeness of Venetian canals. And even non-chauvinistic hackles rise to the sweep of America.

The story of Cinerama is linked with six men, individualists with little else as a common binder. The most important, Fred Waller, who invented the process, now hovers over it peering through rimless glasses like *(Continued on page 171)*

FRED WALLER,
the inventor: "How to bottle visual environment?"



the ART *of* CURIOSITY

I am told that in some primitive languages there is a sharp distinction between curiosity and inquisitiveness: there being some things that children must not see but nothing they may not know. I don't want to hamper this essay at the start with any such revolutionary theory about the meaning of curiosity. It is an old trick to presume some virtue in a tribal society and then pretend that we all ought to have it. I should like, for instance, to praise curiosity and decry inquisitiveness. But this would be a personal crusade. Our language does not distinguish sufficiently between them. "Idle curiosity" does imply that there are other, more praiseworthy, forms. But "curiosity killed a cat" is a well-established idiom, and I'm afraid it is a little late to reform it.

Yet it is always worth tracking back to see where we started from, if only to learn that primitive meanings of words hang around uneasily at the back of our minds. The history of the word "curiosity," as an example, shows a solid shift from "carefulness" to "discovering what is new or unusual"; but the change is never irrevocable, and from the Fourteenth Century on we seem to have been in two minds about whether to make curiosity a virtue or to abjure it as a fashionable frivolity and have done with it once for all. In Middle English its only meaning appears to have been "prying." The first definition in the Oxford Dictionary is for 1577: "inquisitiveness about trifles or other people's affairs." This was five hundred years after the death of Lady Godiva and suggests that if the word had any other distinctive meaning it was paralyzed by the Coventry trauma.

But by the early Seventeenth Century the word was on its legs again and leading a more useful life. It now meant "scrupulousness, accuracy," as in the first dated entry: "A noble and solid curiosity of knowing things in their beginnings." Running alongside this solid puritanical meaning (Cromwell closed the theatres only twelve years after this sentence was written) is the misgiving which has haunted the word ever since: in the year of the Rebellion we find that it could also mean "anything rare or strange." This meaning seems to have got the upper hand, for by 1660 it is a synonym for "hobby," and through the Eighteenth Century it sacrifices virtue to fashion and starts as "a vanity, a refinement" (1705), has a brief fit of repentance and reinstates itself as "carefulness" (1747), then proceeds down the primrose path as "undue subtlety" (1766) and "connoisseurship."

Poor Curiosity, crippled by a childhood fright! She started out as a voyeur, went to reform school under Milton and practised the occupational therapy of "carefulness" and "hobbies," broke down under the general suspicion that she was a mere dilettante, and wound up in the Old Curiosity Shop.

I draw a veil over her hard-working Nineteenth Century career. This report on her juvenile deliquency will be enough to show, I hope, that her modern emergence as a paragon of the inquiring mind, combining the courage of the hunter with the ingenuity of the pioneer atomic physicists, is something quite new and would have astonished Shakespeare and Dickens.

It will now appear that the view of "curiosity" as something no child should be without is a Twentieth Century fashion. And it will be a relief to the reader to know that I am for it. I suppose this modern meaning achieved its adolescence right after the First World War, when curiosity had a rush of sex to the brain. The discovery that men and women have been acting much the same throughout recorded history, and that even marriage is no cure for personality, is now one of the established clichés of our time. Curiosity has been set free to roam some other productive pastures, but the risks of exploration are just as great as ever. For wherever curiosity wanders unhindered there is the chance that she will embrace a heresy. And in an age of acute political anxiety, political rulers first hunger for conformity and then tend to enforce it.

Curiosity is, I think, a function of the ego, neither good nor bad as an impulse but capable of great productivity or wastefulness according to the needs of the person exercising it. It is typical of the people who suspect curiosity that they are uncertain of their own individuality and must for their comfort suppress the individuality of others. It sounds from this as if we ought to pity them, but unfortunately when immaturity of the ego is allied to great power, then we have men who can impose their fear on others. The thwarted young Goebbels, finding no happy outlet for an excessive itch to rule, read Dostoevski and his bright mind rec-

The thirteenth in Vogue's "Arts of Living" series

BY ALISTAIR COOKE

A man of passionate curiosity, Alistair Cooke has suddenly become one of the new celebrities in the country, famous to millions as the easy-speaking link between the unrelated parts of "Omnibus," the Ford Foundation's revealing, amusing, occasionally profound TV show. Alistair Cooke, for nearly twenty years, has been familiar to the British as a journalist (he is now Chief American Correspondent of the Manchester Guardian), *and as a voice on the B.B.C. British-born, but now an American citizen, author of* A Generation on Trial, *he close-grazed a wide field in his post-war radio talks, "Letters from America," the best of which were published in his* One Man's America *and in* Christmas Eve, *three delightful and ridiculous Christmas stories.*

ognized at once the classic criminal path to power. He rushed off to a horrified friend and said: "Dostoevski only imagined these things. Think what you could do to a whole nation if you dared to live them out." It is the most terrifying sentence of our time and guaranteed the devastation of Europe.

The question must come up sooner or later, in the minds of all generous people who prize curiosity in the young,—what limits must we set to inquiry? I believe the answer is: none. For the moment you prescribe a limit to the free mind, you are denying it the most fundamental privilege of being human, which is the freedom to achieve its own salvation. The effect of prohibiting curiosity beyond a certain point is the same as if you had laid down a doctrine. And it is my belief that anyone chained to a doctrine is a nuisance to his children and his neighbours. And this is true, I believe, even when the doctrine is freedom itself. The parent who sends his child to a progressive school in the secret, or cocky, certainty that the child will emerge devoted to the theory of progressive education is committing a sin against the human being just as surely as the disciplinarian who wants to see his child turn into his own sort. Indeed, it is the same crime, and on the human record a very naïve one. For nothing is more observable in human behaviour than the certainty that action will produce reaction. The best compliment to a child or a friend is the feeling you give him that he has been set free to make his own inquiries, to come to conclusions that are right for him, whether or not they coincide with your own.

I would not claim any other special virtues for curiosity. It bloweth where it listeth. I can only marvel at how unevenly it is distributed. Some people seem to have none of it at all and get along very well without ever wondering what makes elevators go up, how the human ear can distinguish between sounds somewhere between the weight of a battleship or a butterfly, or why blondes age more mousily than brunettes. Other people use one curiosity as a protection against others. I remember an old New England doctor who was baffled at anybody's going to the movies when the stars were out. He never went to the movies then or any other time. But he was always out on clear nights, and since he had a chronic distrust of people, he could bask in the peculiar satisfaction of the stars, because to his type, I imagine, they offered a wealth of oddity in an absolutely ordered world. Human beings, he had found, are unpredictable and don't behave according to the book. This offended his intense preoccupation with scientific method. Of course, he may have been rationalizing even this pleasure. The stars can't answer back.

The doctor is not so rare or pitiable. Curiosity is not a comfortable thing to live with, since it constantly contradicts or calls in question our declared attitudes. Political, for instance. Somebody said that conservatives are busy describing things as they have ceased to be, while progressives try to shape them to what they can never be. This would be a pungent saying if it did not so obviously imply that the sensible man is the man in the middle: the liberal who knows what things are about and thinks he is suggesting only the most practical improvements. His is an attitude like the others and just as tiresome. I have noticed that political crises, like wars or elections, are accompanied by a vast tedium which I can only put down to the willing suspension of curiosity. Most of the newspaper reporting and editorializing during a war and nearly all speeches during an election campaign, are written not to describe something observed but to prove something. As I am writing this, however, we are in a period of extraordinary calm, in a holiday from party cant; we could use it to exercise our curiosity about history, even while it is being lived.

I see that curiosity is turning out to be something not very different from intelligence, and if I had to be bullied into a definition, I would say, then, that curiosity is free-wheeling intelligence. I put in a plea for it, an appeal to let children develop it without browbeating, and adults exercise it without restraint, not because any rewards are guaranteed. Its pleasures are expended in the exercise. It will not win friends or influence enemies. It dare not even pretend to be in pursuit of truth. It does, though, pick up a few truths along the way. It is the source of tolerance. And in my observation it endows the people who have it with a generosity in argument, and a serenity in their own mode of life, which spring from the cheerful willingness to let life take the forms it will.

CECIL BEATON



THE NEW BRITISH AMBASSADOR, SIR ROGER MAKINS,
with Lady Makins, and Patricia and Dwight, who are the youngest of their six children, photographed in their country house in England. Now settling in the handsome, red-brick austerity of the British Embassy, the Makins' react to Washington as to an old friend. In fact, they met there when Sir Roger was Third Secretary at the Embassy and Lady Makins was Alice Davis, daughter of Dwight F. Davis, who served as Calvin Coolidge's Secretary of War. A man of charm with a quick, vigorous mind, Sir Roger is an economist and an authority on United States affairs, distinguished as a career diplomat.

PEOPLE ARE TALKING ABOUT...

● PEOPLE ARE TALKING ABOUT . . . The shift of world problems onto new shoulders after the coming inauguration. . . . The change from fission to fusion, and the deep changes the chain reaction of atomic energy (fission) releasing hydrogen energy (fusion) may make in our lives, proving again that fusion is stronger than division. . . . The Queen's Coronation. . . .

The new gauge of advancing age: "They're starting to show her movies on television." . . .

Hans Christian Andersen, a Technicolor movie that seems as long as a rainy week end, as pretty as confetti, and has no more musical bounce or flavour than an adroit scale.

● PEOPLE ARE TALKING ABOUT . . . Bishop Sheen's renewed TV program, in which the public hears him, in his prelate's robes, give an informative, frequently witty, and often spirited half-hour free from sectarianism. . . . Henry Morgan's midnight radio program, called "jabberjockery." . . . *The Thread of Laughter,* Louis Kronenberger's seventeen civilized and amused chapters on writers of comedy from Jonson to Maugham.

● PEOPLE ARE TALKING ABOUT . . . *The Seven Year Itch,* the new comedy, as cool and fresh as sherbet, by George Axelrod, who has written some new lines for that tattered situation of a pretty young girl and an older man whose wife has gone to the country; to make it even better than the lines, Tom Ewell and Vanessa Brown play it delicately but for low-down laughs. . . . Young Joanne Gilbert, who just jumped to fame as a nightclub singer, with a fresh voice and the aid of sequinned bullfighter pants. . . .

Lying in State, the gay autobiography of Stanton Griffis, whose life, like a sea gull, has bounced on the crest of success—from Cornell, through Wall Street, to the amusement business, and then to diplomacy as U. S. Ambassador to Poland, Egypt, Argentina, and finally, Spain.

● PEOPLE ARE TALKING ABOUT . . . The *Andrea Doria,* the new Italian liner, so *luxe* that it has three outdoor swimming pools; its first cruising spree, after its Mediterranean shakedown, to the West Indies, late this month. . . . The brilliance of Samuel Chotzinoff, who produces with musical skill and simplicity those one-act operas (by Menotti and Bernstein so far) for NBC-TV. . . . The wisdom of the National Board of the Girl Scouts in taking on some of the convulsive needs of families in such newly crowded places as Savannah River, where the H-bomb project has drawn over 8,000 trailer-housed families. . . . Serge Reggiani, perky as a sparrow, ace charmer of the new French movie heroes.

● PEOPLE ARE TALKING ABOUT . . . Eisenhower's trip to Korea, and his wisdom in having Cabinet members along, proof of his tempering his military knowledge with civilian thinking. . . . The untarnished performances of five-year-old Brigitte Fossey and nine-year-old Georges Poujouly in the French film, *Forbidden Games.* . . . "Astronauts," that jaunty new word for the rocket ship set. . . . *The Taming of the Nations,* F. S. C. Northrop's vitally important book, with its main point that in the hassle of philosophies between the West and the East, the line of demarcation comes in the West's reliance on law, and the East's on meditation, which is actually the difference in approach between the West's scientific reasoning about the workings of nature and the East's "naïve observation" of nature.



Change: a compact that's all eyes

Opposite page: The newest system
for carrying complete eye make-up—
shadow, pencil, and mascara
all fitted into a golden compact.
The shadow's a switch: it's shadow-coloured
instead of colour-coloured;
wonderfully not bland for blondes,
a deeper etching for brunettes.
These: Ann Delafield's news; at Rexall.
The felt beret, by John Frederics.
Golden bracelet earrings by Monet;
capeskin gloves by Superb; Bonwit Teller.

Change: an earring that's bracelet-size

This page: The bracelet earring
(big enough to slip your hand through)
has the most circumference of
all the hoops swinging (*olé*)
from so many pretty ears right now.
These, of gold-plated metal, by Napier,
$15 plus tax at Saks Fifth.



BLUMENFELD



Vogue Paris Patterns:



GRIFFE
VOGUE PATTERN NO. 1208



PATOU
VOGUE PATTERN NO. 1209



LANVIN-CASTILLO
VOGUE PATTERN NO. 1203

Here are eight Vogue Patterns. Before they became patterns they were live models—in the Paris collections. If you like, you can be wearing any one of them a scant week from now. Descriptions, back views on page 170.



System for making your own Paris copies



QUITE A PIECE OF CHANGE—

$90,000,000 spent last year for hair colourings

Last year, women spent almost $90,000,000 on hair colourings. We say this with relish, for nobody loves a nice round figure more than we—particularly a n.r.f. like *this* that proves women have a healthy interest in their good looks. It's a particularly pleasant figure in this particular issue of Vogue—for it represents a change; a change that is as annual as January itself, for every statistical year, the figure grows noticeably bigger. This is more money than women spent on hair colouring the year before. And the year before that—well, this thing could go back and back like an object between two mirrors.

This figure, so big and current, reaches out and touches almost every woman. For today, almost every woman has at some time toyed with hair colouring—even if she doesn't use it as a permanent and serious cosmetic. She has bleached a little streak; or sprayed a little metallic colouring over her coiffure; or used a blue rinse; or lightened her hair just one degree while she was washing it.

The big dates in hair-colouring history were these: when it became respectable; then when it became frank; and finally when it became a fashion. And the last change was the most important. About ten per cent of all the women who use hair-colouring haven't a grey hair on their heads. This lighthearted percentage flicks hair colouring on and off just because it loves change, or because certain colours seem more fashionable to them than others. This is the percentage that has made *all* hair colouring a fashion—that makes the other ninety per cent, who are grey, feel rather blithe, too, about their assumed hair shades.

The most popular hair colours in permanent tints are dark brown and ash blond. But the reddish shades are being worn quite a bit. And there is a new fancy for silver hair, particularly with very young women. To get a false silver, the hair must be bleached to its palest, and then dyed grey. Many women who have a natural grey-and-colour mixture bleach out the colour and dye it to match the grey. A sterling silver proof, this, of how fashion has influenced hair colourings: when it is used deliberately to create grey hair—instead of the ancient and opposite other way around.

One of the best-known hairdressers in this country says that twenty-five per cent of his entire big business is hair colouring. From the years and the scope of all his experience he has discovered this: if a woman is choosing a hair colour purely for flattery, she should choose a shade close to the shade her hair was when she was sixteen. He claims that this shade is the true hair colour, the colour most closely and becomingly keyed to the complexion. (Most natural hair colours are in a state of mutation throughout life, are seldom the same year after year.) The exception to this rule is deep, blue-black hair. *(Continued on page 177)*

New hair mutations

These delicate colours
are laboratory-bred. They are the palest
hair tints ever developed—
so pale, they cast their pretty shades
only over white, or bleached-light hair.
These, some of six right out of
the test tubes of Roux,
are called "Pastel Tints."

Power in



MR. AND MRS. JESSE JONES:
"He owed her $16,000 at canasta."

TEXAS

22 who help run the place



MISS IMA HOGG:
"The definitive Proper Houstonian."

BY ALLENE TALMEY

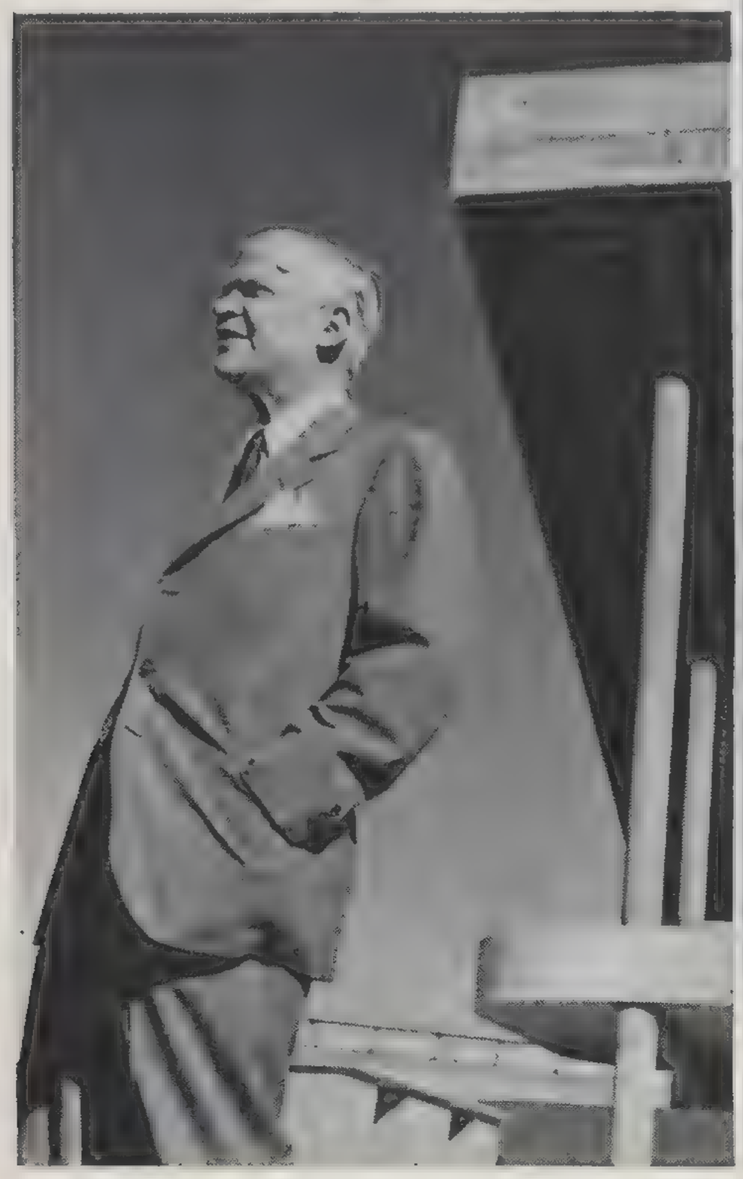
Power in Texas, as open and smashing as a right to the jaw, is normally wielded by soft-spoken, reticent, charming people, who manage to run the symphony orchestras, the art museums, the universities, the research institutions; who manage, some of them, to be initiators of new paths in medicine, in architecture, in politics, who stretch their Texan thoughts and their Texas power visibly into the whole nation. None of the twenty-two on these six pages is a professional Texan, a swashbuckling, twanging fabulist.

• MR. AND MRS. JESSE JONES, in their penthouse on Houston's Lamar Hotel, can see the half dozen great buildings Jones owns, the heart of his real-estate holdings which range to New York. Here, every evening, from six to seven, they play canasta for $1 a point, never settle up, mainly because Mr. Jones, once head of the RFC, loaning out fifty billion dollars, never has a nickel on him. An immensely tall, handsome man of seventy-eight, Jesse Jones, who owns the crackling *Houston Chronicle*, had a changing effect first on Houston, then on Texas, and finally on the lives of all of us as a potent member of the Roosevelt Administration, 1932-1945.

• MISS IMA HOGG of Houston, gentle, determined, seventy, has the informed taste to be courageous in the arts, the subtlety to refuse as though granting, and the spirit to help found both the effective Houston Symphony and the Hogg Foundation for Mental Hygiene. (She is also President of the Hogg Oil Company.) In her high-ceilinged house, she lives with what she likes, some Picasso water colours, bought in Paris in 1927, and her superb Colonial American furniture.

JOFFÉ

GEORGE R. BROWN:
"The world's biggest builder—with his brother, Herman."





CHIEF JUDGE JOSEPH C. HUTCHESON, JUNIOR:
"Unbridled, unsaddled, uncorralled."

• GEORGE R. BROWN, Chairman of the Board of Rice Institute in Houston, looks and talks like a man with an apartment in an ivory tower. Actually, he flies around the world for his various enterprises which include the building of the Corpus Christi Naval Air Station, the New Mexico atomic energy proving grounds, 400 ships used in World War II, defenses in Alaska, and notably the Guam installations. With other Texans, especially his brother, Herman, and E. De Golyer, he bought both Big and Little Inch, the 2,000 miles of pipeline carrying natural gas to the Northeast.

• JOSEPH C. HUTCHESON, JUNIOR, of Houston, Chief Judge, U. S. Court of Appeals for the Fifth Circuit, is a bold, witty legal philosopher whom many judges believe should long ago have been a justice of the Supreme Court. In a sketch of the Judge, Walter P. Armstrong wrote ". . . And so he remains a thoroughbred Texas maverick, unbridled, unsaddled, uncorralled, at home only on the range. . . . A Jeffersonian, Wilsonian liberal with the courage of his convictions."

• ASA C. CHANDLER, an easy-talking man given to running his hand through his shagged grey hair, is a world famous professor of biology at Rice Institute. A parasitologist, he made a notable scientific contribution when he worked out the mechanism of immunity to tapeworms and hookworms. During World War II, he had charge of the prevention of yellow fever and dengue fever in all Texas.

• MR. AND MRS. WILLIAM L. CLAYTON of Houston, like many other Texans, have retired to philanthropy, their present job the making of Shrimp Alley, a Negro slum, into a liveable place. Founder of Anderson, Clayton, the largest single cotton company in the world, and a former Assistant Secretary of State, Will Clayton, a good-tempered man with the patience of a redwood, has left the imprint of his able, firm hands on our economic life.

• J. FRANK DOBIE of Austin writes, with his cowman's hat on, his wonderful, irascible, noble, erudite tales of Texas heroes (Pecos Bill and Ben Lilly), writes of coyotes, mustangs, longhorns, of scissortails in the mesquite. He is the Texas contemporary old master of literature, who has held thousands of students, from here to England's Cambridge University, in his powerful grip.

• E. DE GOLYER, probably the most famous oil geologist in the world, changed oil prospecting from haphazard wizardry to scientific wildcatting, brought in some of the fabulous fields, organized such companies as the great Amerada. A quizzical, diverting man, with a chunky streak of gaiety, he is a specialist in Spanish Colonialism, writes a great deal with, in Lon Tinkle's phrase, "a hard core of irreducible respect for fact and excellence."

• O'NEIL FORD of San Antonio, a brilliant, fertile-minded, rangy-talking architect, is spreading through the Southwest a new system of building; the Lift-Slab method, a joint invention of Philip N. Youtz and Tom Slick (see page 144). The system is fairly simple: the roof, a single concrete slab, is poured directly into a form on the ground, lifted, after ten days' curing, by hydraulic jacks, into position. Among Ford's most famous buildings using the Lift-Slab are those for Trinity University.



PROFESSOR
ASA C. CHANDLER:
"Knocked out dengue fever in Texas."

J. FRANK DOBIE:
"Drives a car as though it were a mustang."





MRS. AND MRS. WILLIAM L. CLAYTON:
"You've got to live *a thing."*



EVERETTE LEE DE GOLYER:
"Scientific wildcatter."



O'NEIL FORD:
"Pour the roof on the ground."

Texas

continued





LON TINKLE:
"Powerful literary critic in the Southwest."





STANLEY MARCUS:
"Let's have less economic illiteracy."

TOM AND EARL SLICK:
"Young, rich, and they work all night."

Texas *continued*

• STANLEY MARCUS is president of Neiman-Marcus, a store so famous that it belongs with the three marvels of Texas; there is controversy deciding on the other two. At various times he has worked actively for some fifteen organizations; a former president of the Dallas Symphony, he is now president of the Dallas Art Museum.

• LON TINKLE (here with one of his three sons) on the runway of his O'Neil Ford house, jutting over a pond. Editor of the book pages of the *Dallas Morning News*, Tinkle, a wispy-faced, delightful professor of French at Southern Methodist University, exerts with considered responsibility his power as a literary dictator. (He is a dictator only through the voluntary submission of his readers.)

• TOM AND EARL SLICK of San Antonio, started out with a nest egg of $30,000,000 from their famous wildcatter father. While Earl, the younger, started and built up after the war, the Slick Airways, now the biggest air freight carrier in the world, Tom, a Yale Phi Beta Kappa, devoted himself both to the Slick Oil Company, discoverer of the fabulous Benedum Field near Midland. and to the notable Southwest Research Institute for industrial research, with its modern laboratories and its offices in a cupola'ed Victorian ranch house.

• MR. AND MRS. HOBBY together run the *Houston Post*, helped enormously in the strategy which won Texas for Eisenhower. A gentle-voiced, pretty, neat-minded lawyer, with a ruthless concentration, Mrs. Hobby ran the WACs during the war, later advocated the UN and the Hoover Commission. Known as Governor, although his last term was 1919-1921, William Hobby is an extraordinary newspaper man, builder of the "most progressive paper Texans have yet seen."

• MR. AND MRS. WILLIAM FRANCIS of Houston, involved in most of the community work, belong to the early oil aristocracy, partly because Mrs. Francis' father, Harry Wiess, was involved with the saga of Spindletop, the field that started Texan oil history.

• MR. AND MRS. DILLON ANDERSON of Houston are a handsome couple whose threads of power run far underground. A scholarly man with a gift for finance and persuasion, Anderson has such spread-eagled interests that he is a director of the Houston Fat Stock Show, the Symphony Society, the Texas Fund Research and Management Associates, a partner in the largest legal firm in the state, and the amusing author of the "I and Claudie" stories.

• HUGH ROY CULLEN, still ripping along with a brandishing gusto—a forthright, humorous, salty seventy-one—has long been one of the greatest philanthropists of the country, with his special love the University of Houston of which he is the Chairman of the Board. For his other loves, he set up the Cullen Foundation on a reasonable footing with an initial $80,000,000 from his own holdings, then $80,000,000 more from Mrs. Cullen.



MR. AND MRS. WILLIAM P. HOBBY
(Oveta Culp Hobby,
new Federal Security Administrator):
*"If Ike speaks in Texas again,
we can promise him the
24 electoral votes."*



MR. AND MRS. WILLIAM FRANCIS:
"The gay, attractive, young set."

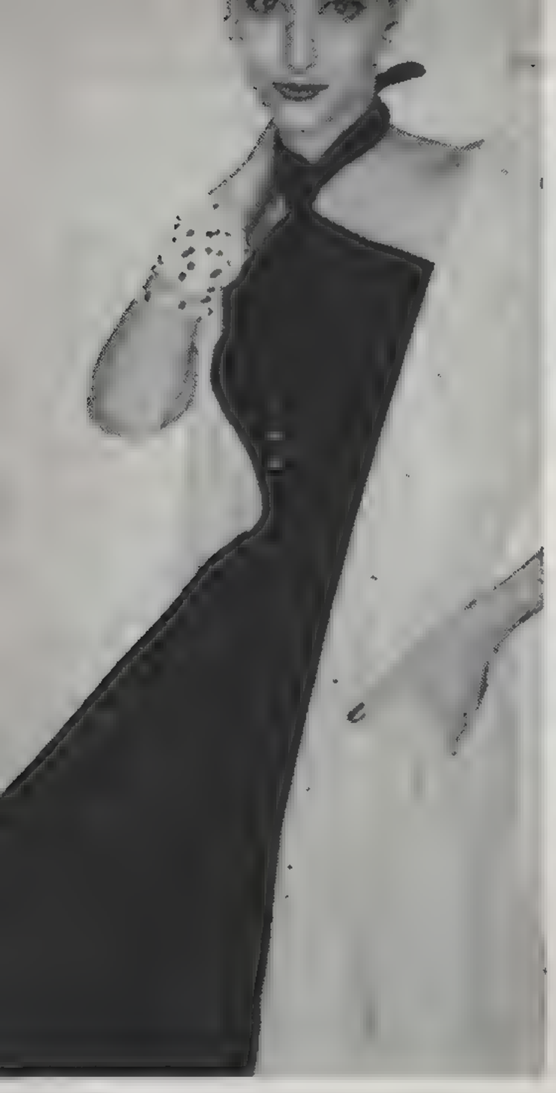


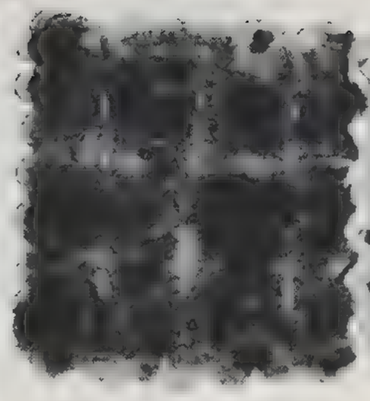
MR. AND MRS. DILLON ANDERSON:
*"A corporation lawyer,
he writes funny tales
on the New York train."*



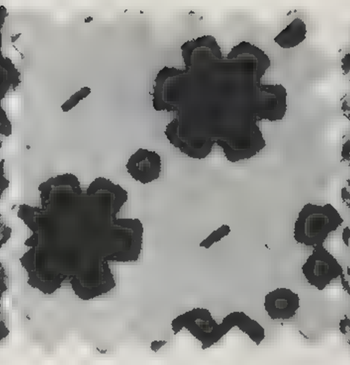
HUGH ROY CULLEN:
"...And Mrs. Cullen will also give $80 millions."

JOFFÉ

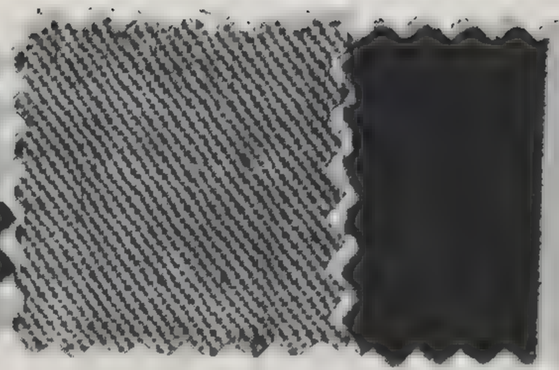




1. NUBBED WOOL-AND-WORSTED; FORSTMANN



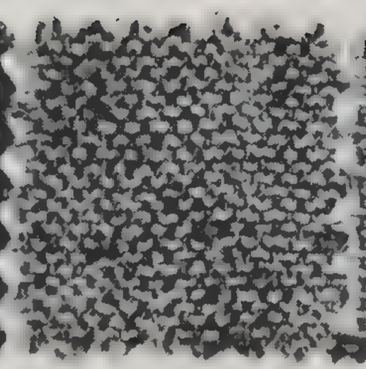
2. SILK TWILL; JOYCE



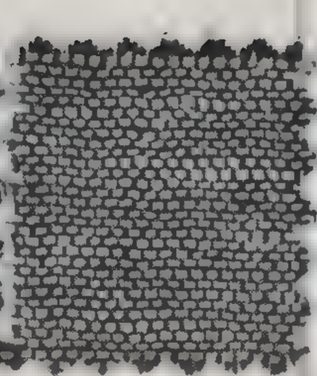
3. DENIM TWEED; SIMTEX



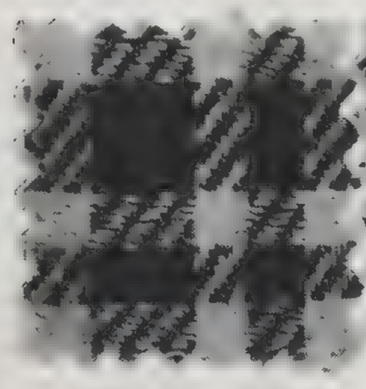
4. TOPSAIL CLOTH; WELLINGTON SEARS



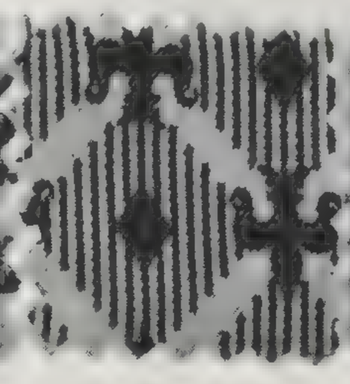
5. BELGIUM LINEN; McBRATNEY



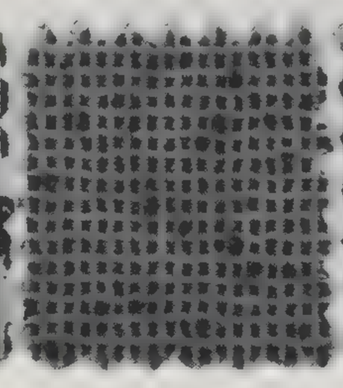
6. COTTON TWEED; WAMSUTTA



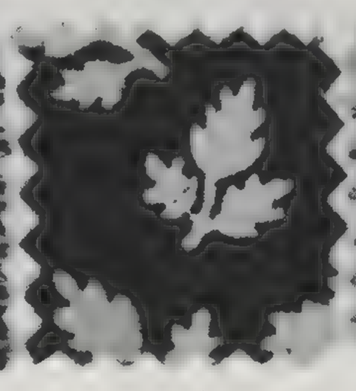
7. WORSTED TWILL; SHAMOKIN



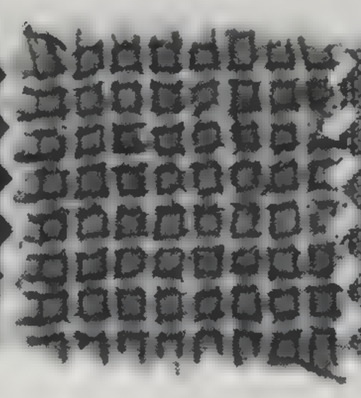
8. SILK SURAH; ONONDAGA



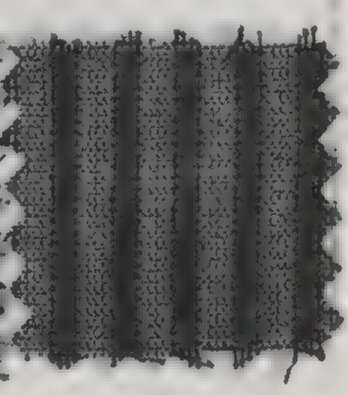
9. FLECKED WOOL; LORRAINE



10. COTTON PIQUÉ; BY EVERFAST



11. SURFACED WOOL SUITING; STROOCK



12. SILK-WEAVE COTTON; M. W. THOMAS

BLACK AND WHITE

System: take your black and white with white dominant.... Take black jersey, cover it with white denim, and send it out to dinner, as left: halter dress of worsted-and-Vicara jersey by Wyner, $40. sleeveless cardigan coat of Avondale denim, $30. Both by Claire McCardell. Lord & Taylor. Above: more black with (lots of) white.

Shake-up in the fabric system

We're all for this. It's stimulating. Fabrics have been completely reshuffled, freshly dealt, new tricks added. What's trumps? We tell you below. Look for: tweed worn over chiffon, chiffon over wool, lace over jersey, jersey over taffeta. Look for silk woven with linen, linen with wool or cotton. Look for a linen look or a knitted look in silks and wools. Look for the man-made fibres weaving in and out of everything—adding their talents (washability, no pressing, forever pleats, tailoring) to other materials. Look for heretofore transparent materials—now made opaque. Example: the crêping of nylon. Look for one material in several weights—jersey for instance, in coat and dress weight. Look for weightlessness in general. Woollens that rest like swan's-down on your shoulders, linens and piqués that practically float in the closet. (Hardly need hangers at all.) Look for that new fashion—the matching blouse and jacket lining—most often in print. Look for prints, and you won't have to strain, as they're everywhere. Black and white prints—with white dominating for a change (Ben Hur in the driver's seat). White adding pallor to the great fashionable range of neutrals—which now appear in print and in plenty. Look for yellow and for blue, alone, and washing through all colours—culminating in the brightest and boldest prints we've seen. Look, and now listen. Hear anything? Not a sound. Fabrics are soft, silent—not a rustle in a bolt.



13. WOOL AND DU PONT NYLON COATING; EINIGER.

14. AVISCO RAYON-AND-SILK NOIL; AMERITEX.

15. COTTON CORDUROY; CROMPTON.

16. CREASE RESISTANT RAYON-AND ACETATE; REEVES.

17. IRISH WOOL TWEED; MARK CROSS.

18. SILK SHANTUNG; REGENCY.

19. BEMBERG RAYON-AND-NYLON; STONECUTTER.

20. ACETATE-AND-RAYON VELVET; MARTIN.

21. WOOL-AND-MOHAIR BOUCLÉ; ANGLO FABRICS.

22. RAYON, SLUBBED SURFACE; MALLINSON.

23. LACY WOOL TWEED; LESUR.

24. WORSTED CREPE SUITING; PACIFIC.

25. FINE WEAVE CELANESE ACETATE.

26. DU PONT NYLON CRÊPE; NATONA.

27. TOOTAL TEBILIZED SPUN RAYON.

28. WORSTED-AND-VICARA JERSEY; WYNER.

29. CELANESE ACETATE TAFFETA.

30. WORSTED BOUCLÉ SUITING; BOTANY.

31. SILK SHANTUNG; SKINNER.

32. SILK TAFFETA; MAXWELL.

33. TEBILIZED RAYON-AND-COTTON; FOLKER.

34. WORSTED JERSEY; SECURITY.

35. TWO-TONE, CURLY WOOL; FORSTMANN.

36. WOOL-AND-NYLON CRÊPE; MILLIKEN.



COFFIN

THE NASTURTIUM RANGE

System: pick *any* colour from a nasturtium bed (for easy picking see cut flowers, left). Arrange them in smooth linen and textured woollen. Result, above: blouse and skirt of Moygashel linen, box jacket of Forstmann wool. By Rafi, $95. Saks Fifth; A. Harris. Third texture: pigskin gloves by Superb, Bergdorf Goodman.



37. WORSTED JERSEY; LEBANON. 38. WORSTED JERSEY; WYNER. 39. RIBBED COTTON VELVETEEN; MERRIMACK. 40. BRITISH WOOL BOUCLÉ TWEED; JOHN BARR. 41. IRISH LINEN; MOYGASHEL. 42. COTTON-DYNEL-AND-NYLON CHALLIS; BATES.

43. WORSTED CRÊPE; FORSTMANN. 44. COTTON SHANTUNG WEAVE; A B C. 45. ACETATE-AND-ENKA RAYON CRÊPE; BLOOMSBURG. 46. WOOL-AND-NYLON GABARDINE; PACIFIC. 47. NYLON TRICOT; WILLIAM WINKLER. 48. AVISCO RAYON-COTTON-AND-SILVERY LUREX; HAFNER.

TINTED COLOURS

System: Take a colour and thin it down with lots of white. Take cotton and thin it down to chiffon. Result: see left. Dress by Adele Simpson of Hope Skillman cotton chiffon, $125. Bergdorf Goodman. Grosgrain stole, $50. John Frederics. Above, more examples of the new white with a drop of colour.

new system in fabrics cont'd

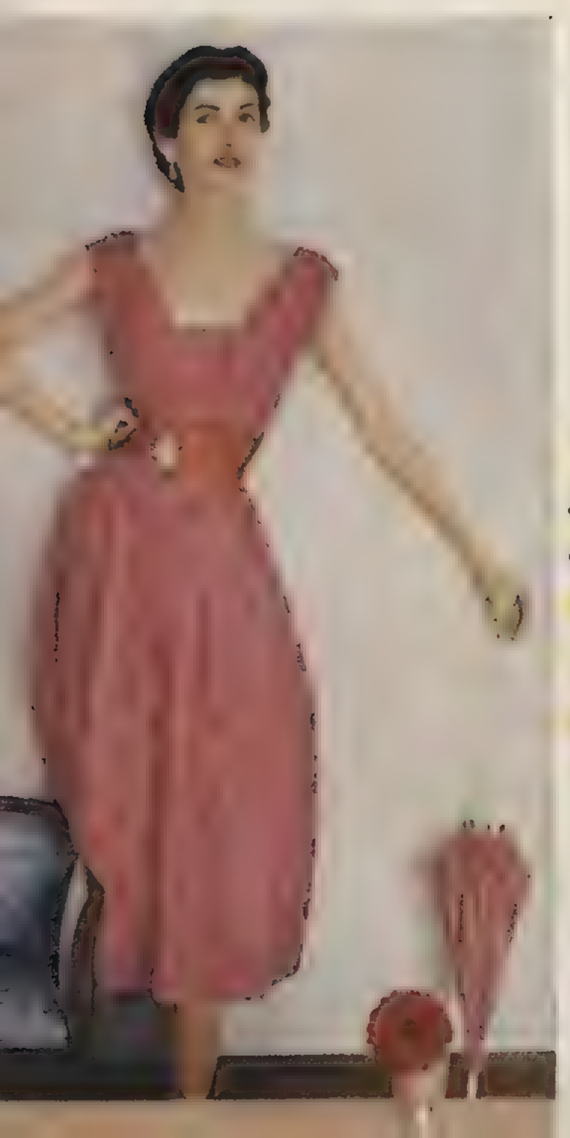


49. RIBBED CELANESE ACETATE. 50. CHALLIS OF ACRILAN; FULLER FABRICS. 51. DACRON-AND-WOOL TWILL; MILLIKEN. 52. DYNEL FLEECE; DRAPER. 52a. (SEE 42)

53. NYLON PIQUÉ; BURLINGTON. 54. ORLON FLEECE; PRINCETON. 54a. ORLON-AND-WOOL; MILLIKEN. 55. AVISCO RAYON CHIFFON; SYNTEX. 56. VICARA-AND-WORSTED JERSEY; WYNER.

MAN-MADE FIBRES

System: Ask the impossible of a coat and you'll probably be shown one made from a member of the test-tube group above. Maybe a nice untarnishable gold tweed (see left) to wear in the rain (treated with Unisec), and out to dinner. Cotton tweed, woven with gilt Lurex. By Bonnie Cashin, $60. Lord & Taylor.



SHOCK PRINTS

System: Take the two strongest colours you can think of and put them together very tidily. What have you got? A new school of prints. Left: Shocking-pink and orange late-day dress, by Kasper, of Regency Shantung. $50. Lord & Taylor. More of these pleasant shocks (brighter they don't come) below.

57. FLOWERED SILK SURAH; ONONDAGA. 58. SILK CRÊPE; BROOKE CADWALLADER. 59. PAISLEY SILK SURAH; GOODMAN & THEISE. 60. FLOWERED SILK CRÊPE; JOYCE. 61. SILK SURAH; AMERICAN SILK MILLS. 62. SILK SURAH; REGENCY.

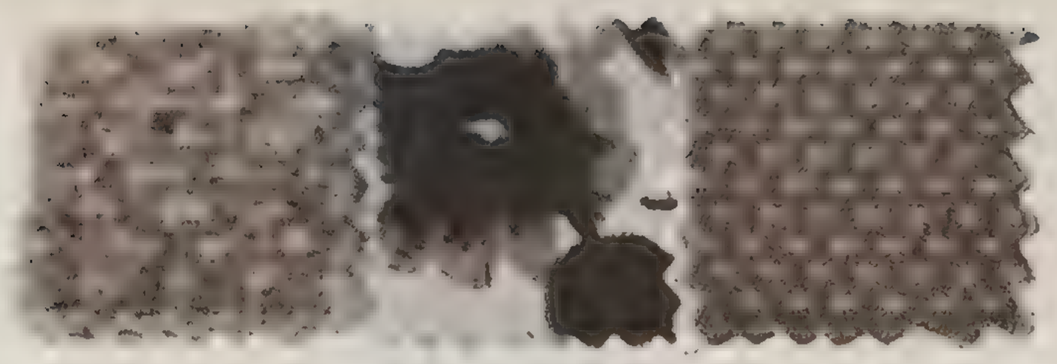
63. FLOWERED SILK SURAH; JOYCE. 64. SILK SURAH; REGENCY. 65. VIOLETS ON SILK SURAH; DUCHARNE. 66. PAISLEY SILK; AMERICAN SILK MILLS. 67. SILK FLOWER PRINT; ROBAIX. 68. TRELLIS-PRINT COTTON PLISSÉ; FULLER FABRICS.

COFFIN



EARTH AND GRANITE

System: Take a neutral—and take all you can get. Then double it—as in the prints right: which represent the whole range of neutrals, in print for the first time. Or play it straight, as in the coat above; by Kraeler, of Anglo fluffed coating. $90. Rosette Pennington; The Broadway. The hat, Lilly Daché.



69. TWO-TONE WOOL TWEED; JUILLIARD.
70. FLOWERED SILK CRÊPE; FRAN-TEX.
71. DOTTED WORSTED TWEED; WALTHER.
72. LIGHT WOOL FLANNEL; HOCKANUM.
73. RIBBED COTTON, WITH GILT LUREX; HERBERT MEYER.
74. FUZZY-SURFACE WOOL TWEED; WORUMBO.
75. SILK SURAH; ONONDAGA.
76. WOOL-AND-NYLON CRÊPE; MILLIKEN.
77. SCRATCH-PATTERN SILK SURAH; AMERICAN SILK MILLS.
78. FINE-WEAVE DENIM; AVONDALE.
79. CHECKERED SILK SHANTUNG; REGENCY.
80. NYLON-AND-ORLON ALPACA; DUPLAN.
81. AVISCO RAYON CRÊPE; JOYCE.
82. WOOL-AND-MOHAIR FLEECE; WARREN OF STAFFORD.
83. EVERGLAZE COTTON; FLUEGELMAN.
84. DACRON-WORSTED MESH; HELLER.
85. SILK SURAH AND COMMAS; ONONDAGA.
86. COTTON-AND-ORLON CHAMBRAY; BURLINGTON.
87. COTTON CHAMBRAY; DAN RIVER.
88. SURFACED WORSTED-AND-SILK; MIRON.
89. GLAZED FINISH DENIM; JOYCE.
90. STREAKY PRINT, COTTON; U. S. ROYAL FABRICS.
91. BASKET-WEAVE-PRINT GINGHAM; GALEY & LORD.
92. CHROMSPUN ACETATE TAFFETA; SCHWARZENBACH-HUBER.



new city system:

WHITE JERSEY

Old order (still good) : white jersey for winters south.
New order (still better) : white jersey for
day and evening in town—obviously,
in the city's grey and wintry atmosphere,
one of the freshest looks going.
Facing page: The word for this, a rare word
in coats—glamour. White worsted jersey, hanging
in long, easy tucks, back-belted. A coat
for clear weather or rainy (it's been given
special treatment), and for any hour—the
prospect of it over a spangled dinner sheath
being perhaps the most exciting.
By Lawrence of London,
in Wyner fabric, about $135.
Coat and Ingber bag: Bergdorf Goodman.
Coat, also: Garfinckel's; I. Magnin.
This page: This prettiness—purely
a matter of delicate line and white jersey
(washable, packable nylon jersey),
with a gilt ring around the waist.
Ten inches above the floor: hold
your fitter to it. By Anne Fogarty
in Natona fabric, $60 (junior sizes).
Dress, kidskin gloves by
Landel, and Napier bracelet:
Lord & Taylor. Dress, also
at Filene's; Frost Bros.



CHANGES *in the* SOLAR SYSTEM

The playsheath

Look closely at these twelve pages—even if
your own resort-life runs to ski tows—
these are fashion changes which, like those
on pages 122-125, will far outlast
the snows. They're next summer, seen now.
On these two pages: Beach-change
in a word—the playsheath. One-piece,
elegant, tailored—it's the first
dramatic recognition of the woman who doesn't
want to look like a little girl
on the beach (she's the same woman
who doesn't sit cross-legged on the floor
at a party). Here, the fresh-linen playsheath
and its accessories: earrings,
un-beachlike hair and make-up.
On the page opposite, the one-piece playsheath
as it might appear at a cabaña lunch.
White Tootal linen, Tebilized; navy-blue
Heller worsted jersey panels. By Voyagers, $30.
Bonwit Teller; I. Magnin. The Eisenberg earrings,
Bernardo sandals, also at Bonwit Teller.
On this page, the playsheath, with a wrapped
halter bodice. Of white and navy-blue
Tootal linen, Tebilized. By Haymaker, $20.
At Henri Bendel; Hudson's;
Woolf Brothers; Montaldo's.
Chairs of woven palm: Martin Freeman.

RAWLINGS





Blazers and turtle necks

CHANGES IN THE SOLAR SYSTEM *cont'd*

This is dressing for the beach, not undressing—this addition of a blazer or an important sweater to the shorts scene; this addition of earrings, a satin stock, at lunch.

Opposite page, left: A new blazer in a new situation—it's of knitted white wool with black taffeta piping. By Mirsa, $65. Altman; Garfinckel's.

Opposite page, right: Word that describes this sweater. word new in its application to beach clothes—urbane. White wool tube with a knitted, shoulder-wide turtle neck; a knitted belt to match. By Mirsa, about $19. Boy's shorts in doeskin-finished wool, by Diva, about $18. Both, Altman; Neiman-Marcus; I. Magnin.

This page: The blazer costume cut by a suit-maker, in Celanese acetate and rayon. Handmacher's Weathervane blazer jacket in white, grey, and olive stripes, $18. Halter, $9. Shorts, $9. Lord & Taylor; Hutzler's; L. S. Ayres; Himelhoch's.

RAWLINGS





CHANGES IN THE SOLAR SYSTEM *cont'd*

Left: The two-piece bathing suit—
a system many women find most swimmable—
will be around the beaches this year for the
first time in a long time. Here, in black
and beige piqué; the pants cut to skirt
fullness. By Brigance for Sportsmaker,
$20 at Lord & Taylor; Kaufmann's;
Woodward & Lothrop. Fabric, Hope Skillman.
Above: The swimming tube, in wool—
about to have a big season.
This, Oxford grey wool woven with Lastex;
ribbed at the waistline.
By Carolyn Schnurer, $25; Lord & Taylor.
Opposite: The backless halter system—
for a sun tan that goes clear to the waist.
Black and white faille suit of
Celanese acetate and cotton woven with
Lastex; zipper by Talon. By Jantzen,
about $19 at Best's; The Dayton Co.;
J. W. Robinson. Jantzen cap, at Best's.

RAWLINGS

Swimming—3 new systems

RAWLINGS







Pack your own sunlight





CHANGES IN THE SOLAR SYSTEM *cont'd*

Sunlight built in: resort clothes based on clear yellow, and its colour affinities.

Opposite page, reading down:

Top: Yellow on pale-pink denim—a sheath dress outlined with rick-rack; carrying its own jacket. Of Erwin Everglaze denim; $35.

Centre: Yellow, clear blue, and white—a two-piece bathing suit with its own brief jacket. Of Stevens Everglaze checked cotton; $25. Silk scarf by Echo.

Below: Yellow and burnished gold, for the beach. Lace-patterned shorts and strapless top, a bathing suit of Stoffel Everglaze cotton; $15. Pleated cotton jacket; $15.

This page, reading down:

Top: Sunlight-yellow sun dress with beige shell buttons; a low belt to button forward or back. Of cotton matelassé by ABC; $35.

Centre: Toast-coloured shirt dotted with yellow. Of Ameritex cotton; $17. Yellow shorts, of cotton matelassé by ABC; $12.

Below: Quick-drying, permanently-pleated bathing suit—of white Thalspun Orlon-and-wool jersey, outlined in yellow; about $30. Fabric, by Alamac.

ALL, PART OF CAROLYN SCHNURER'S "COMET YELLOW" COLLECTION—NAMED FOR B.O.A.C.'S NEW PASSENGER JET, THE COMET. AT SAKS FIFTH; GARFINCKEL'S; THALHIMERS; FAMOUS-BARR.



RAWLINGS

Dresses—
the line forms south





SOLAR-SYSTEM CHANGES *continued*
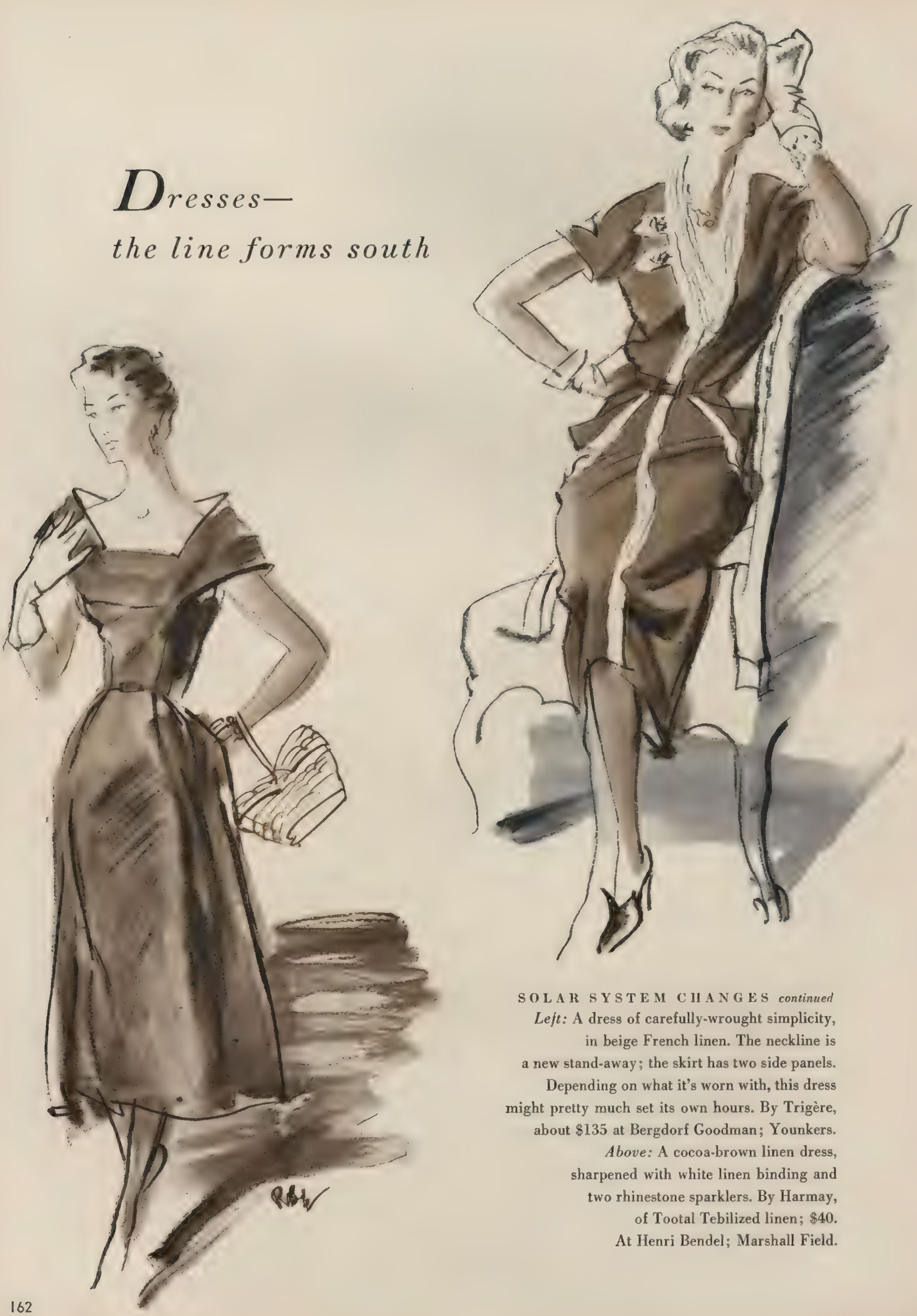
The big news about the dresses going south: simplicity. Take the new matchbox-jacket dresses here—they're all good line; quiet manner; clear colour. Examples of the prettiest new scenery we think you could take along. *Left:* In watermelon-pink linen, one of the new matchbox-jacket costumes. The jacket is diagonally tucked; the dress, a sleeveless sheath. By David Goodstein, of Moygashel linen; $95 at De Pinna; Hutzler's. *Above, left:* Pale-pink Italian silk sheath dress and jacket. On the jacket, one of the little fur collars showing up on many resort fashions—this, mink. By Anthony Blotta, $350 at Saks Fifth. *Above, right:* Pale-pink silk matchbox jacket, over a tucked white rayon crêpe sheath, bound at the neckline in the same pink. By A. Goodman, $70 at Jay Thorpe.

Below: A newly-curved neckline above a column of
pale-blue Irish linen. By B. H. Wragge, about $40
at Bonwit Teller; Wanamaker's, Phila.; Hudson's.
Right: A wide cuffed neckline, a slim wrapped skirt—
treatment for colourful blue linen,
fastened with white pearl buttons.
By Kasper, of Adams linen; $35 at Lord & Taylor.
Far right: Pale-aquamarine Irish linen
sheath dress with its own matchbox jacket;
a sprinkling of silver bugle beads
on the neckline of the dress
and at the hipline of the jacket.
This, for late day. By Arnold-Fox, $70 at Best's.



Dresses—

the line forms south



SOLAR SYSTEM CHANGES *continued*

Left: A dress of carefully-wrought simplicity, in beige French linen. The neckline is a new stand-away; the skirt has two side panels. Depending on what it's worn with, this dress might pretty much set its own hours. By Trigère, about $135 at Bergdorf Goodman; Younkers.

Above: A cocoa-brown linen dress, sharpened with white linen binding and two rhinestone sparklers. By Harmay, of Tootal Tebilized linen; $40. At Henri Bendel; Marshall Field.

Right: Brilliant little-evening formula, north or south: this white pleated crêpe sheath, with its own mink-collared white cashmere cardigan. The cardigan, an important fashion in its own right, might also be worn with a black skirt in the daytime. Dress of rayon-and-acetate crêpe. Dress and cardigan, by Branell; about $135 at Best's; Montaldo's; The Broadway.

Far right: For all day in summer weather anywhere—and therefore news for a forward-shopper as well as for resort-goers: a pleated white sheath dress of Burlington acetate-and-rayon crêpe. By Leslie Fay, $23 at Lord & Taylor; The May Co.





BRIEFING THE COAT

Here: The straight up-and-down coat—briefed for travel—and only out-smarted by the straight up-and-down plane above . . . the helicopter (known on the field as the whirly-bird), now turned mail-carrier, soon to carry passengers, on short and sweet flights. The coat: narrow, but for the easy sleeves (made by Swansdown of beige-and-brown Anglo wool tweed), $60. Altman; Wm. H. Block; Titche-Goettinger. Cap, John Frederics. Nettie Rosenstein bag, Lord & Taylor. Shaleen stockings, Altman. Shoes, I. Miller.



PHOTOGRAPHED BY RUTLEDGE AT LA GUARDIA: NEW YORK AIRWAYS HELICOPTER FLYING THE NEW MAIL ROUTE, LA GUARDIA-WESTCHESTER-BRIDGEPORT

SHORTENING THE LINE

Above: Another travel coat that isn't labelled "travel coat." In fact, these briefed coats have a way of looking indigenous wherever they land. Travelling well—just an extra talent with them. This one: straight and narrow even to the sleeves. By Shipman & Baker for Carolyn Modes, of navy-blue-and-white Juilliard wool tweed, $70. Arnold Constable; Mandel Bros.; Burger-Phillips. Shiny straw beret, Lilly Daché. Organdie scarf by Echo, Arnold Constable. Catch-all satchel by Greatrex, at Dale's Madison Ave.

Furs under a new time-system

Putting the owning of a fur coat into an entirely new category: the coat that's a spring coat—in fur. Here, the spring shapes with all-year plans.
Below: Southwest African Persian lamb—one of the lightest, most silky of the curly lambs, and therefore wearable nonstop from now till June. Mandarin-cut, side-slit coat, from Fredrica. Also at Kaufmann's; Halle Bros.; I. Magnin.



This page: A new spring shape in mink seen now in January, under the new system of providing a longer span of wear. It's called the stole coat because of its straight panelled front, its small shawl collar, and high-slit sides. As for the mink, that's an American product—an Emba Royal Pastel mutation, a soft, subtle mingling of amber and blue tones. Reiss & Fabrizio. Gloves by Fownes.

FRANCES MCLAUGHLIN





Memo to # MEN:

New country jackets south

If we were asked to name the two best-looking and most useful sports jackets a man could take south, we'd pick: the black Shetland sports jacket; the plaid Indian madras blazer. In the south, the black Shetland could team with white shirts and white shorts or slacks; perhaps with linen slacks of canary yellow or brick red ones. Back north again, it's a natural for country week ends with grey flannels of all shades. As the owner of any Shetland knows, this variety of British woollen is soft and thick, and as hard to wear out as its relations, the homespun tweeds and cheviots. (Jacket above, by Stanford Williams; about $95 at Mark Cross; Neiman-Marcus.) The Indian madras blazer at right is a logical development of a masculine liking. Madras sports shirts and shorts are lightweight, the patterns are handsome against a tan. So why not a madras jacket, tailored as if it were wool? (This three-button model, by Gordon of Philadelphia. About $28 at Whitehouse & Hardy; George Stinchfield, Palm Beach; Neiman-Marcus.)



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THE INDIAN MADRAS BLAZER, ALSO AT: BROOKS BROTHERS, BOSTON AND CHICAGO; THE COUNTRY STORE, INC., CONCORD; OUTDOOR TRADERS, GREENWICH; HENRY MILLER, HARTFORD; GEORGE STINCHFIELD, KEY WEST; WHITE, INC., NEW HAVEN; THE COLONY SHOP, SARASOTA; HOUSE OF WALSH, WILLIAMSTOWN.
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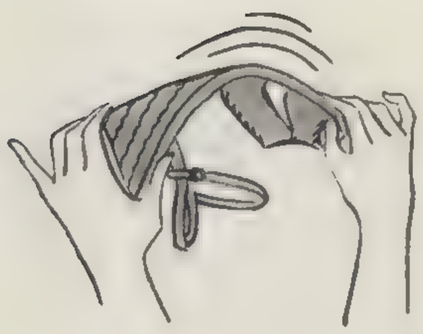
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VOGUE PARIS PATTERNS

(Continued from pages 136-137)

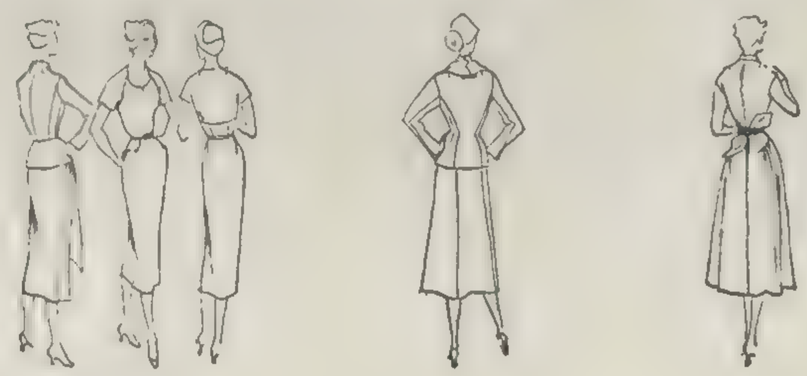


1202 1203 1204

PAQUIN. Vogue Pattern No. 1202. This is a slight, delicate dress; narrow, soft, the slim skirt darted (very becomingly) across the front, rolled pleats released under the bosom. Perfect for cocktails and don't-dress-dinners. To make in faille, satin, wool crêpe. Sizes 12 to 20 (30 to 38). $2.50.

LANVIN-CASTILLO. Vogue Pattern No. 1203. This is the costume to take you anywhere and back again. The dress, with its halter neck, back-eased skirt, and bloused jacket can be exactly as important or as casual as the material you make it in: satin, faille, tussah, or taffeta—that's one rôle. You could also play it as cotton or linen. Sizes 12 to 18 (30 to 36). $2.50.

JACQUES HEIM. Vogue Pattern No. 1204. This is the semi-fitted suit—gently carved in the front; the back, an unindented plumb-line. To make in tweed, flannel, faille, ottoman, jersey suiting. Sizes 12 to 18 (30 to 36). $2.50.



1205 1207 1208

SCHIAPARELLI. Vogue Pattern No. 1205. This is a very, very stylish costume. A narrow short-sleeved dress, a jacket, all serene and close and collarless until the big hip sash juts out. Try the dress in crêpe or surah, the jacket in light wool, or both, in faille. Sizes 12 to 20 (30 to 38). $2.50.

DESSÈS. Vogue Pattern No. 1207. The very soft suit: gently moulded (*not* plastered) to the waist, the skirt, mildly full, the neckline rounded folds. To make, in wool jersey, alpaca, flannel, or (south or spring-minded?) in Shantung, tussah, or faille crêpe. Sizese 12 to 20 (30 to 38), 40. $2.50.

GRIFFE. Vogue Pattern No. 1208. This is a rather romantic dress: the skirt flutters from a waistline wrapped to nothing (art, on the bias), the neckline ties softly. (Pattern includes cap or three-quarter sleeves.) To make in barathea, or satin, crêpe or light wool. Sizes 12 to 18 (30 to 36). $2.50.



1209 1206

PATOU. Vogue Pattern No. 1209. A slender suit, darted through the torso, with slightly fuller sleeves, and a stand-away notched collar. The fly-front blouse closes with a band. Try the suit in flannel, worsted, ottoman; the blouse in faille or light wool. Sizes 12 to 20 (30 to 38). $2.50.

JACQUES FATH. Vogue Pattern No. 1206. This is what's known as a love-of-a-dress: soft, easy, and fashionably fluid. It frankly *clings* at the torso, the deep neckline draped like shoulder-cowls. Make it in anything from wool jersey to velvet, satin to taffeta. Sizes 12 to 20 (30 to 38), 40. $2.50.

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CINERAMA

(Continued from page 129)

a benignant druggist. Next in importance is Hazard E. Reeves, the engineer who developed the sound system, a blunt, obviously successful man with a wisp of a stammer which he uses like a gavel. Then in the order of their coming, these four other men placed considerable bets—in cash or talent—on Cinerama: Laurance S. Rockefeller, quick-witted, humoursome, practical as his grandfather's dimes, the earliest big financial backer; Lowell Thomas, whose widow's peak and polysyllabic speech have become trade-marks for adventure, doubling in the company's business-brass and ideas; Merian C. Cooper, dynamic, inventive, an experienced film-hand, articulate as a circus barker and just as oblique, who shares producing honours with youngish, television-sired Robert L. Bendick.

Cinerama and Fred Waller are inseparable. Born in Brooklyn, Waller left school some fifty years ago at fourteen. Unscathed by higher education, young Waller became an inventor and a professional photographer. His first successful invention was a photographic-timer, perfected when he was eighteen. Since then his scope includes water-skis, a remote control wind-direction and velocity indicator, an adjustable batten for sailboats, and a photometric camera to measure a man for a suit of clothes in a fiftieth of a second. Most important of all, however, he developed the Waller Gunnery Trainer which the Air Force credits with "averting 350,000 casualties in training and combat" during World War II.

For years as head of Paramount Pictures' photographic research department, Waller sweated over special effects, creating the illusion of things impossible to photograph; the supernatural, typhoons, horses leaping over cliffs. "It was neither Gloria Swanson riding a horse over a chasm, or even a chasm, but the public had to think so."

Once he shot a scene for Paramount involving a couple abandoned on the bow of a sinking ship. A toy-size ship and "people" represented by shapeless lumps of clay aroused a storm of public protest flooding the front office with anxious queries regarding the actors' safe removal from the shipwreck. This convinced him that people see what they *think* they see, that "sight is an experiential phenomenon."

Obsessed by the "illusion of reality," he digested all available facts on how humans see and how they place themselves in space. To test his fast developing theories, Waller designed a black mask with two tiny holes so drilled as to fit squarely over the centre of each eye. By eliminating all vision except centre or stereoscopic sight he determined that purposeful action, even as simple as walking through a door, requires more than stereoscopic vision.

Then Waller took an old peaked cap, hung two narrow black flaps over it so as to obscure stereoscopic or centre vision. Purposeful action was possible, in spite of these impediments, because of the potency of peripheral sight. In other words, people see far more out of the corners of their eyes than they might suspect.

This pointed toward wide-angled pictures as the logical step toward increasing illusions of realness; the obvious obstacle, the size of the screen necessary for such wide-angled pictures. If some one flattened out Cinerama's curved screen it would have to stretch about as far as the average city block in order to accommodate the wide-angled pictures. In his tenacious way, Waller kept worrying at a basic idea, how to "bottle visual environment."

In 1937, Ralph Walker, one of New York's distinguished architects, asked the Eastman Kodak Co. to recommend a man with the technical know-how to devise a method of projecting a montage of motion pictures on the inside of a spherical project that Walker was building for the World's Fair. Eastman recommended Waller.

The concave spherical screen was the link Waller had overlooked. In reality people see a curved view of life. If cameras and projectors could *approximate* normal human vision, actually a curved view of life, the brain would do the rest. Looking at such a picture, a person would feel as though he or she were in the middle of it.

Walker, fired by Waller's enthusiasm, put up about $8,000 with which the two men formed Vitarama Corporation. Eleven months later, Waller was ready with a working model. The first to see the demonstration were some oil men in charge of the oil industry's prospective exhibit at the World's Fair. They wanted something that had never been done before. Although they thought Vitarama was great, they backed off "because it had never been done before."

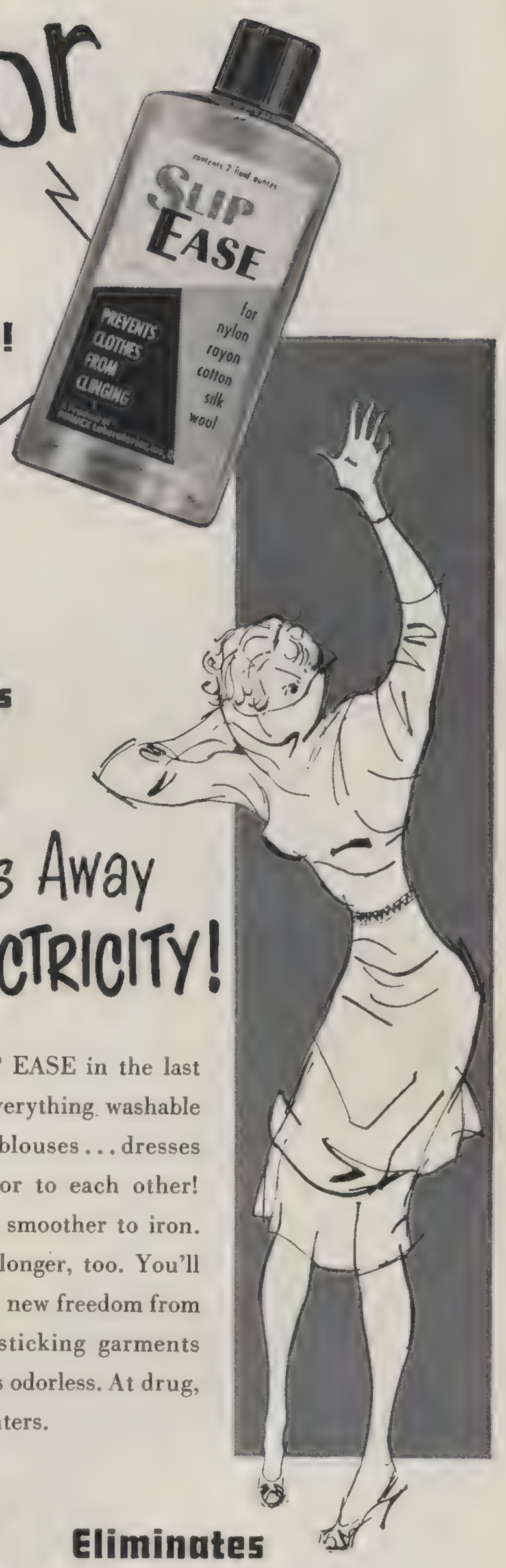
Piqued and undeterred, Walker invited Laurance Rockefeller to have a look. Rockefeller, a creative financier, seeing its potential, invested in Vitarama. Work was transplanted to the old Rockefeller carriage stable on West Fifty-fifth Street, where matters were progressing at a clip when the war put off the whole scheme.

Temporarily out of work, Waller took a job with the Mills Juke Box Company making three-minute film shorts to play for a dime. Remunerative, if not distinguished or engrossing work, it left him plenty of time to think, a pastime he excels in when "the hands are busy and the mind unoccupied." This particular spate of thought, which had to do with photography and electronics, resulted in the gunnery trainer. It was so successful that the Air Force alone bought $5,000,000 worth of them.

Waller's Gunnery Trainer with its seemingly three-dimensional pictures projected on a concave, spherical screen taught G.I.'s such fundamentals as how to lead the target. It also gave them an inkling of the emotional experience of being attacked.

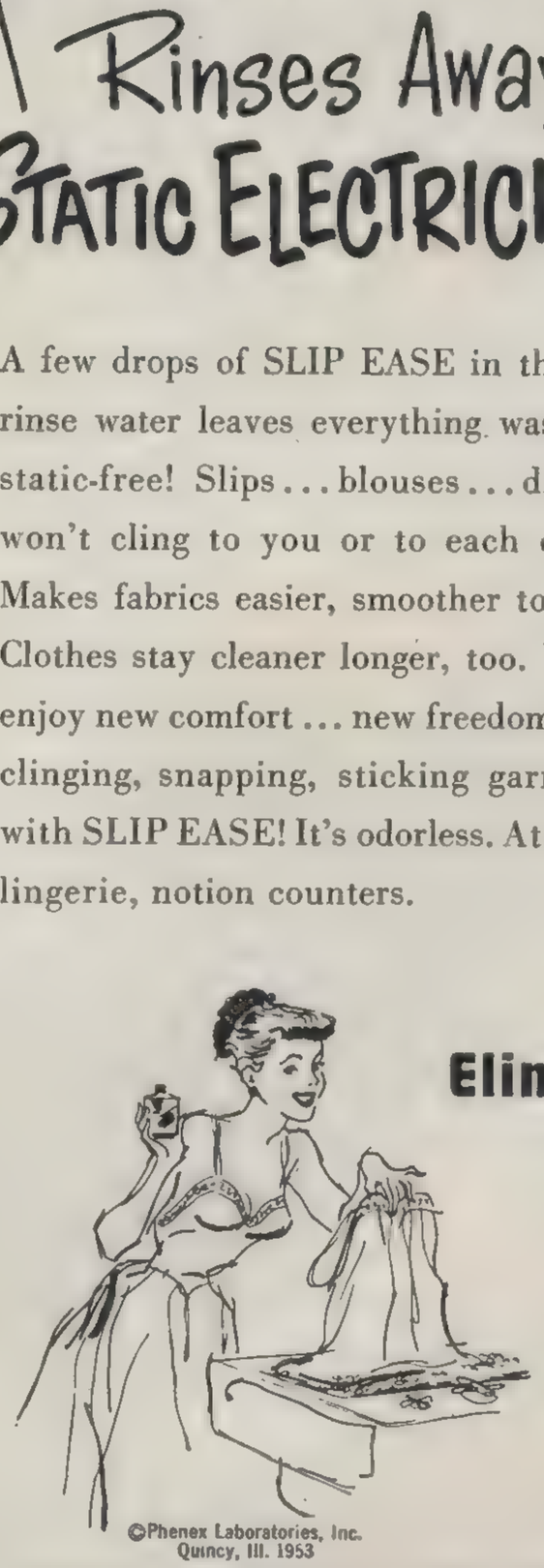
(Continued on page 172)

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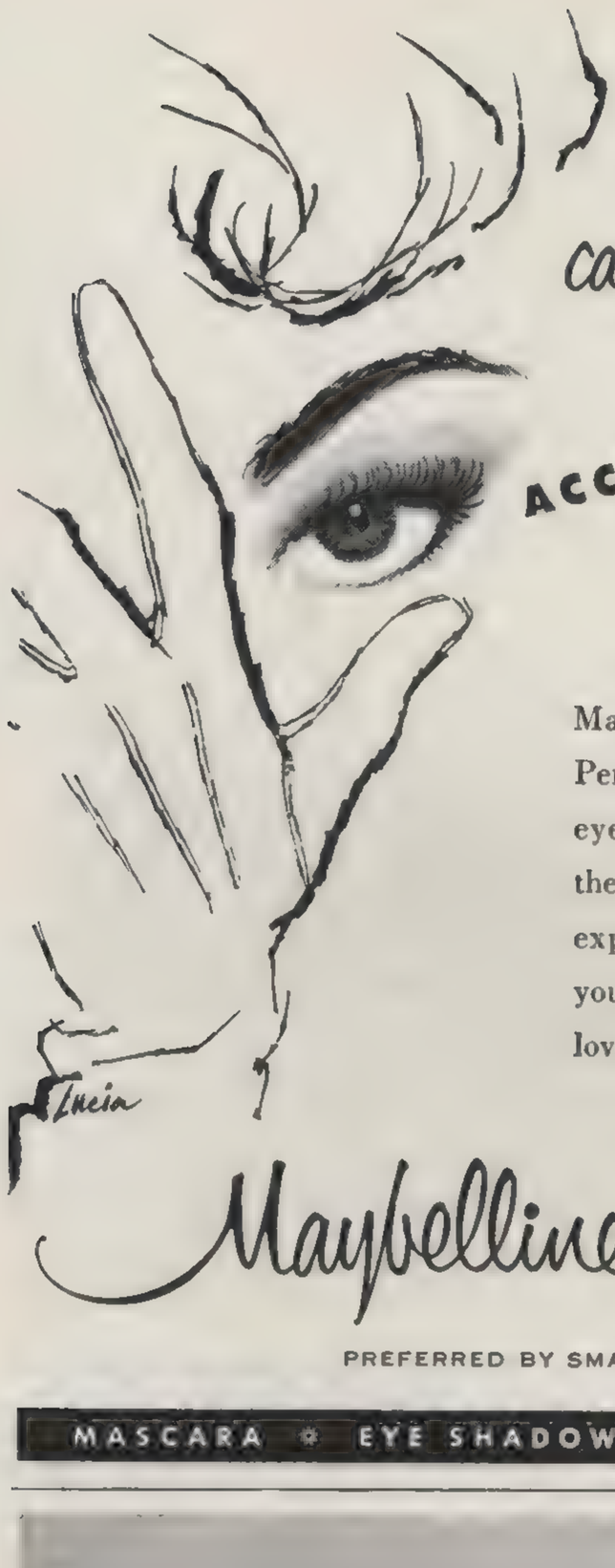
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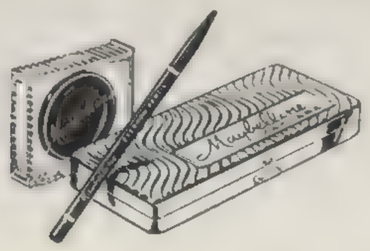
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CINERAMA

(Continued from page 171)

Hundreds of G.I.'s wrote to ask, "When are we going to see other movies like this?"

When the war ended, Waller resumed work in Rockefeller's carriage barn. An affiliate of Vitarama was formed and called Cinerama Corporation. New investors in this new company were Time, Inc. and Hazard Reeves, a brilliant young sound expert. Multi-faceted, both an engineer and a business man with a hawk's intensity and a touch of fey humour. Reeves is addicted to success. In wartime, Reeves, a pioneer in electronics, ran some eleven war plants. He not only owns one of the finest recording studios in the East, but his multiple companies produce everything from television colour-cameras to wire cables, surgical suture wire, and magnetic tape.

Magnetic tape is a rust-coloured film coated with fine magnetic particles, each particle representing a complete magnet. It produces the highest fidelity known in recording. For Cinerama, Reeves wanted to reproduce on magnetic tape the complete audio-range (the range of human hearing) which averages up to 15,000 cycles per second. (Motion picture film can reproduce only 8,000 cycles; broadcasting recording only 7,000-8,000 cycles; and phonograph recording up to 10,000 cycles.) Incidentally, according to Reeves, one of the simplest tests of high fidelity or "hi-fi," as it is colloquially called, is listening to a recorded ring of a telephone bell; the more bell tones sound like buzzers, the lower the fidelity.

Reeves's plan for Cinerama consisted of five microphones placed in a rough semicircle to cover in sound all action falling under the camera's eye. One to three additional microphones, placed at the side or behind the camera, picked up approaching or departing sound. Each mike makes its individual magnetic recording. This in turn is played back in the theatre through high fidelity amplifiers, placed in positions corresponding to those of the recording mikes on the set. Thus, the theatre audience follows all action in sound in the actual direction the sound travels, both before and after that action becomes visible to the camera's eye.

How well Reeves succeeded is shown by William H. Ittelson of the Department of Psychology at Princeton University. Ittelson said: "While the Cinerama picture technique alone is effective and audio-sound alone is effective, the two together are more than the sum of the two taken separately. Psychologically, the result of providing mutually supporting indications from two sense channels is to multiply tremendously the effect of either one."

Progressing beyond facilities at the Fifty-fifth Street carriage barn, Cinerama Corporation moved to another incongruous setting, an indoor tennis court on a Long Island estate. Here, work continued on the two-hundred-pound, three-eyed camera. The exact placing of the three projectors was set to within a fraction of an inch; the one to the right filling the left-hand portion of the screen, the one on the left, filling the right portion, while the central projector focused dead ahead. An oversize theatre screen was erected with a solid centre and curving arms made of vertical strips of perforated tape, like the louvers of an up-ended Venetian blind.

Waller and a camera crew shot new demonstration material on thirty-five millimeter film, mostly in black-and-white, for economy's sake. (One of these sequences was a roller coaster ride.) Small audiences, invited to see and maybe invest in Cinerama, threaded their way to make-shift seats, tripped over miscellaneous lengths of piping, used shirred egg dishes for ash trays. Everyone said; "Isn't it wonderful. We must do something about it." But nobody did.

Eric Johnston, President of the Motion Picture Association of America, brought the group he refers to affectionately as "my presidents," representing the major film companies. All were enthusiastic, but only vocally. Nick Schenck, President of Loews, Inc., summed up his position with the classic comment, "Who am I to offer a Rockefeller money? I'll wait and then buy my way in later when I'll probably have to pay double."

All this proved unnerving to Rockefeller and Time, Inc. Becoming increasingly bearish, they dissolved Cinerama Corporation, Rockefeller retaining his original stock in Vitarama, which owns the patents. They agreed, however, to sell Cinerama's tangible assets and equipment, for a nominal sum, to Waller and Reeves.

Reeves, a tenacious man with no pastels to his personality, was engaged in these negotiations when Lowell Thomas, after finishing a recording at Reeves's sound studio, dropped in to pay a courtesy call on Reeves. Sprawling at his desk with deceptive lethargy, Reeve outlined Cinerama's past. Thomas was quick to see its future. Before long a new company, Cinerama, Inc., had taken over.

Thomas hustled others into key positions, brought in the great Robert Flaherty, producer of such classic documentaries as *Nanook of the North*, to take charge of production. Unfortunately, Flaherty died before details of a production were settled. Thomas went off to Europe as advance agent and trouble shooter. Mike Todd (the Broadway producer of such rough musicals as *Star and Garter*, starring Gypsy Rose Lee) and his son, Mike Todd, Jr., followed with cameras and sound equipment. Between them the Todds caught the splendour of Venice; the dazzling elegance of a performance at La Scala; the caustic excitement of bagpipes at the Gathering of the Clans in Edinburgh. But Todd's association with Cinerama was short-lived. Someone quizzically said: "One day Todd was a big shot and the next, no one was supposed to remem-

(Continued on page 173)

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CINERAMA

(Continued from page 172)

ber his name."

No one seemed to know what to do with Todd's superb European material. In fact, no one agreed on what the first show should actually consist of. A young television executive, Robert L. Bendick, was brought in to act as mediator between various factions, and a producing company, Cinerama Productions Corp., was formed. Tall, good looking, with a persuasive manner and shaggy charm, Bendick unruffled fraying tempers. There was still the need for a compelling man with motion picture skill. All signs pointed to Merian C. Cooper, mercurial film producer of such diverse films as the great documentary, *Grass*, the chiller, *King Kong*, and the musical, *Flying Down to Rio*.

"Coop," as he is known to most of the film and aviation industry, a small man with traces of grey hair rising like smoke from a well-tanned pate, has enormous energy stoked by hypochondria and a pipe smoked relentlessly. Previous to World War II, Cooper considered himself permanently invalided by a heart condition. He kept a nurse at his side at all times, at home and in his Hollywood office, transacting the business of Argosy Productions (in which he and John Ford share equal interests) while reclining on a couch.

When war broke out, Cooper, a veteran flyer of World War I, ignoring heart murmurs, dashed off to become a Brigadier General and Chief of Staff to General Claire Chennault. No longer worried by his heart, but still tagged a General in the Reserve, today he is Deputy Commander of Air Defense Command.

Cinerama is the kind of challenge Cooper reacts to like a child to a sandbox. Commuting each week from Hollywood to the Long Island tennis court only added zest to the venture. He and Bendick as co-producers cut and edited the European material, then between them decided to shoot a Florida water carnival in what Cooper calls "musical comedy tempo."

There was little hassling over the proposed finale for *This is Cinerama*. Everyone agreed it must have breadth and sweep. Cooper decided to find it from an airplane flying across America from East to West. For good measure, he wanted to throw in a tour of the canyon country seen as few people ever see it. Twenty years before, Cooper had hedgehopped his own plane through those cragged gorges. Now he wanted Paul Mantz to fly Cinerama's camera over the same route. Mantz, a stunt flyer and three times winner of the Bendix Trophy, and Harry Squire, Cinerama's camera man, rebuilt the nose of a bomber so the three-eyed camera could ride in front of the pilot's blister. Bendick said: "When I saw those shots, I knew we were in."

The date of the Broadway opening closed in. In the decrepit Broadway Theatre, the only place available to this unknown in the entertainment world, they installed the huge curving screen, the bulky projection booths. To do so meant reducing seating capacity by an eighth. The Shubert office, always careful landlords, kept meticulous account of the cost of undoing the damage whenever Cinerama closed. Louis B. Mayer, retired Vice-President of Metro-Goldwyn-Mayer, who became Chairman of the Board of Cinerama Productions Corp. a few weeks after the triumphal opening, vetoed inviting film stars and executives to the premiere. "Why bother? They'll phone *us* the minute they read the reviews."

Audience reaction was explosive. The critics ran out of adjectives. A few perfectionists groused about seams appearing where the three-paneled picture merged. Within days of the opening Fred Waller was working on thirty ways of eradicating technical bugs, one of them lightening these seams by improving the jiggolo. (This is a fine steel comb which, by jiggling, attenuates intensity of the light, thereby reducing the visibility of the seam.)

Stock in Cinerama, Inc., which once sold at ten cents, rose to nine dollars a share, then settled at a plush six dollars. Practically every financial journal advised on its money-making merits and limitations. The staid *Commercial and Financial Chronicle* referred to it as a "romantic item . . . speculation in colour and depth."

Cinerama's success swept the dust off some early attempts at three dimensional movies seen through cardboard-rimmed glasses. MGM already plans to re-exhibit the old Pete Smith "Audioscopiks."

Within six months, Cinerama Productions Corp. hopes to open theatres in four major cities; equipment is ready and waiting. (Costs of converting a theatre to Cinerama run anywhere from $30,000—$75,000.) Probably some two hundred Cinerama theatres will be running within two years' time. Four full-length productions are on the agenda: a documentary; an epic, which might be directed by John Ford; an intimate comedy or drama, which some showmen feel would be tricky because love scenes might appear "vulgar or erotic"; and a musical comedy, which Leland Hayward would love to direct. (He never found time to see the tennis court demonstrations.) Like many shrewd theatre men, Hayward believes Cinerama is perfect for filming Broadway shows for the road.

With moistly joyous eyes, the film industry now looks at Cinerama as a possible bonanza. Faced with the reality of fighting for the public's leisure, movie theatre owners aren't going to balk at expense, provided it will bring the public back into America's 20,000 movie houses. Everyone agrees with Cooper, who said: "We're writing on a cave, but what a cave."

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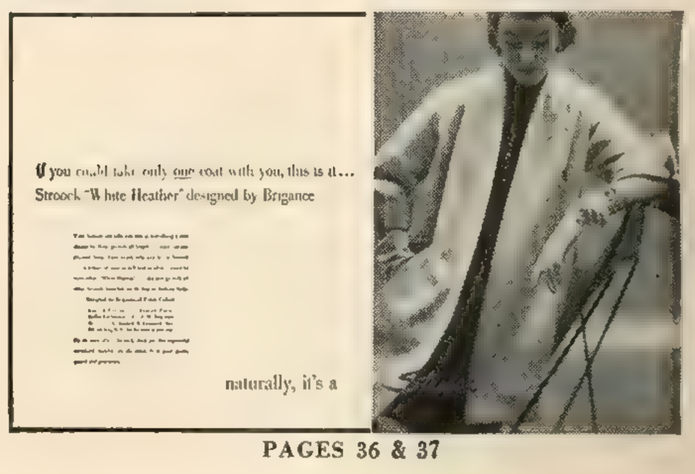
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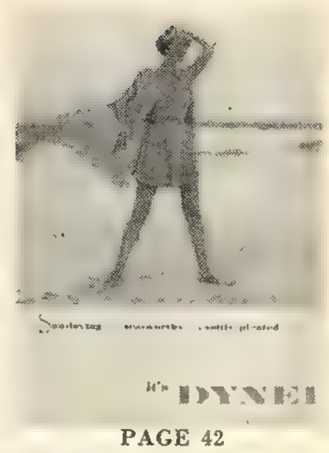
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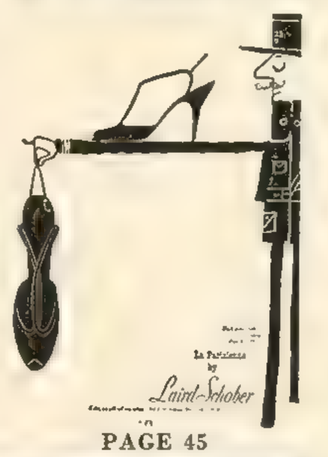
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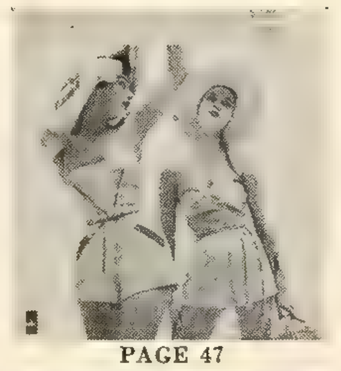
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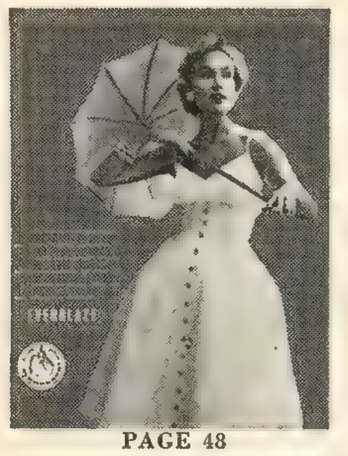


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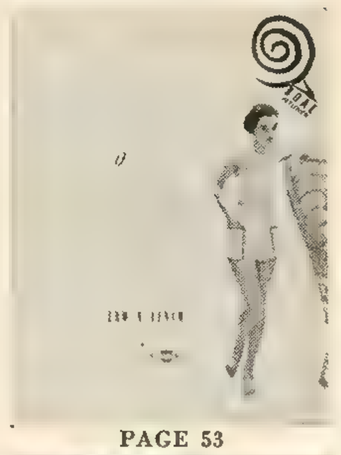


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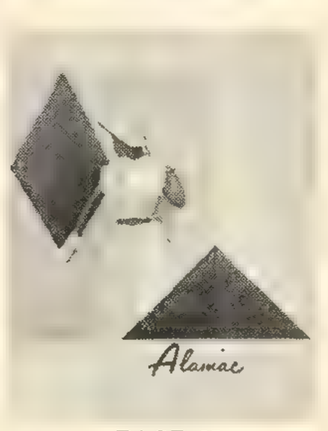


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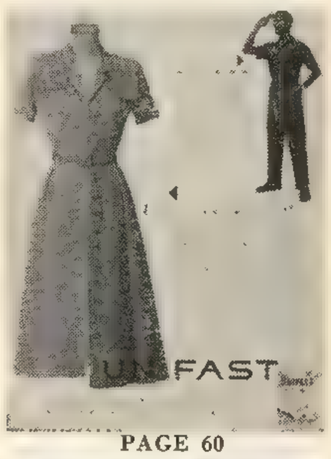

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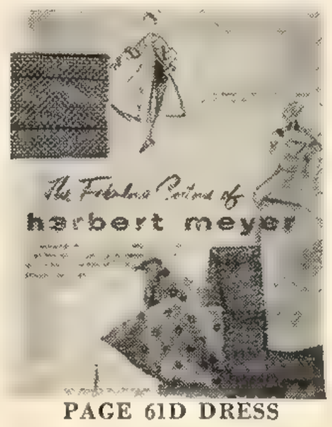
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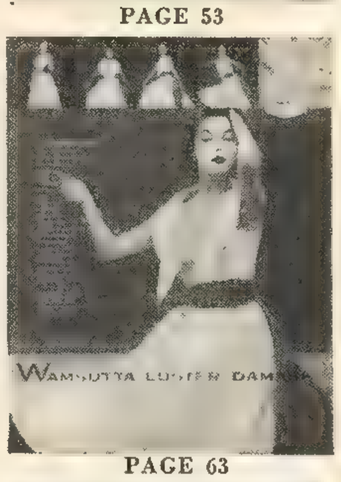


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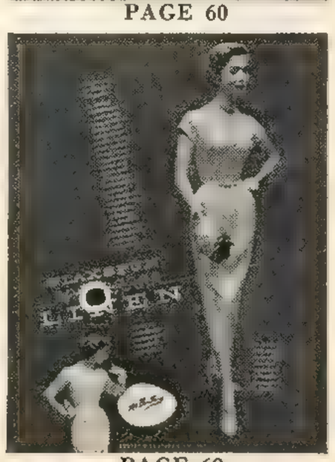


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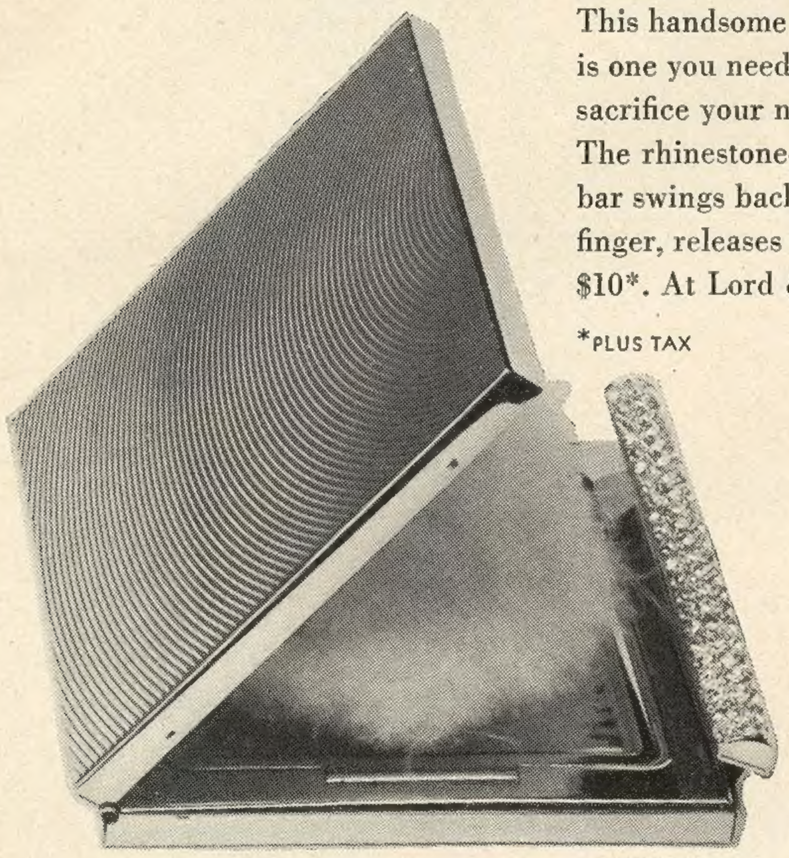
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MIEHLMANN

QUITE A PIECE OF CHANGE

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This, which might have been natural at sixteen, can be trying to an older complexion as a dye when the hair has greyed, and the skilled hair colourist usually substitutes a deeply brunet brown.

It is important to remember, in choosing a false shade of hair, that hair dyes are not anything at all like wall paint. They do not coat the hair shaft with colour, and a dye will not be true to its shade card unless it is used over white or bleached-white hair. Otherwise it only *influences* the colour—in varying and very personal degrees. And, in the case of a light dye on dark hair, may not even do that. This is where the opinion of the beauty salon's practiced hair colourist is necessary. Or, if you like to do your own hair, the opinion of the trained saleswoman in a store is absolutely necessary. Knowledge is needed to gauge the texture of the hair; the quality of its permanent wave, if any; the degree of porousness it might have developed because of bleaching by either chemicals or sun. Some hair, because of these variations, tends to grab the colour, some tends to resist developing it.

Hair colourings fall into several categories. There is the plain dye. There is the shampoo tint—which dyes during a shampoo, and which is as lasting and as colour-effective as dye applied before washing. There are colour blenders, which tone grey hair into the natural shade, and which are excellent for starting-to-grey heads. There are the toners, to place a specific cast of colour over bleached hair (used, mostly, to tone out the red which crops up in almost all bleached hair, and to give it the fashionable ash or blue note). There are temporary tints which are rinses to use after a shampoo—and which wash out with the next shampoo. There are the metallic hair colouring powders (in shades of silver, gold, bronze, blue—to brush or rinse out, whenever you like). And hair crayons, temporary expedients to shade in the first, few grey hairs.

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Hair tints have been enormously improved during the last ten years, and often without any fanfare on the part of the manufacturer. The chemists just go on, year after year, putting the results of their ever-increasing knowledge into the product, without changing the basic colours or the brand names. Now, dyes are infinitely more natural than they ever were; are much more able to withstand sunning, harsh water, permanents and other phenomena of our lives. And the number of women allergic to dyes has decreased with changes-of-formulae. Many states have a law that requires every woman to take a patch test before her hair is dyed in a salon. And manufacturers give directions for the patch test in the packages which are sold directly to the woman who wants to do her own tinting. Very few women who have a patch test indicate that they can not use the modern dyes. But if they are allergic to the permanent colours, they can usually use the temporary colours, which are often vegetable formulae and as harmless *as*.

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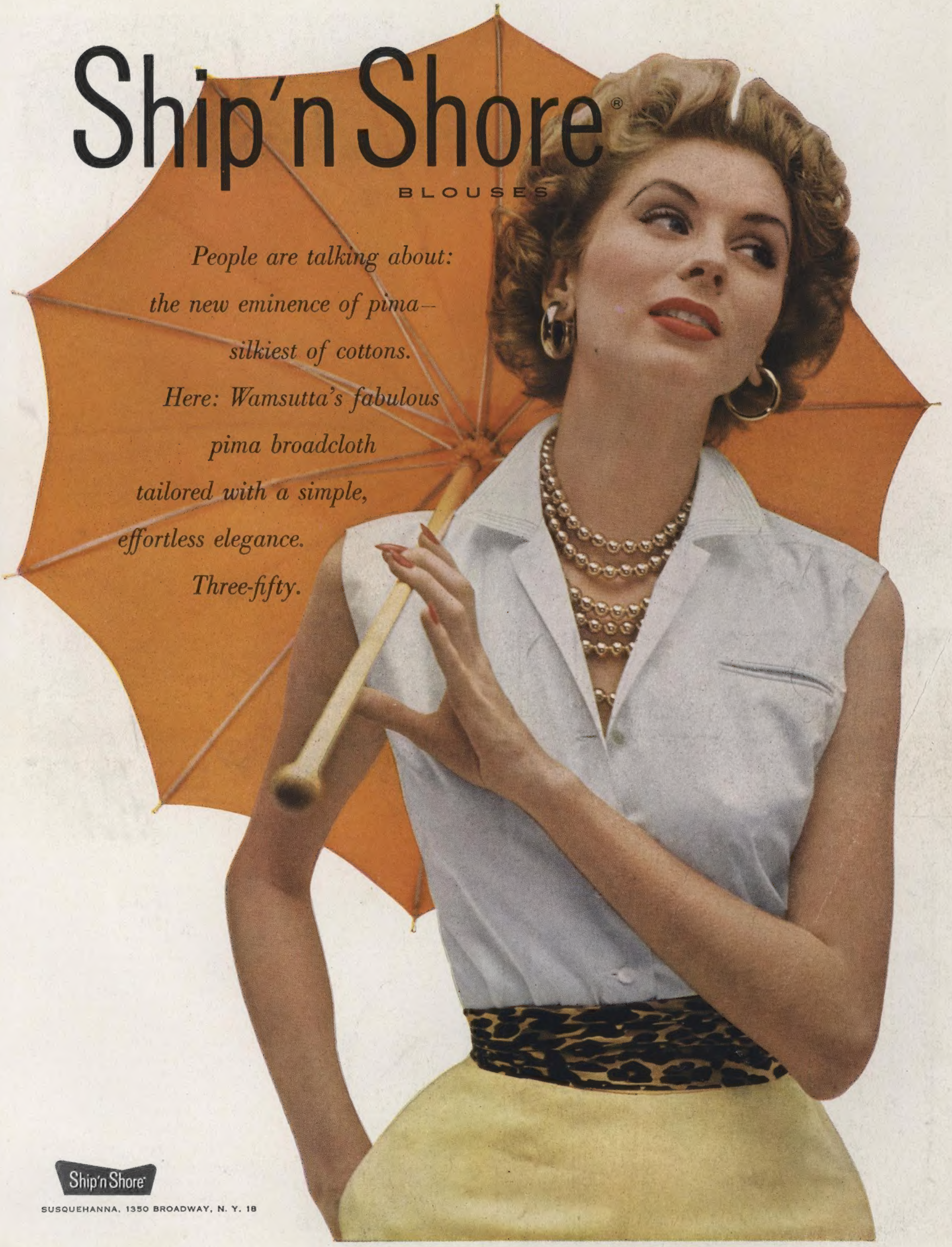
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